

A CULTURAL CENTER IN PORI

ABSTRACT

A cultural center in Pori

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This work is based on a competition for Pori cultural center Aarre launched in november 2018. Located in the historical city center, the chosen plot includes sensitive buildings from different eras such as Satakunta Museum and hotel Otava and complex urban relationships. Moreover the cultural center involves different actors and different functions which make it a multipurpose public building.

The thesis follows a progressive exploration and analysis of the existing environment. From general overview of Pori history to analysis of the architecture of the Museum building from 1960's. Another focus point was the analysis of the space program and articulation between the different actors and functions. Based on these observations, different design options were studied and one was developed further into detail.

The final design developed an architectural solution that aims to enhance the urban liveliness of the area. A new addition on top and on the side of the existing building was created and a new building mass was added. Those two elements are connected via an underground passage.

The chosen architectural language follows the principals of the 60s building, simple massive shapes and use of concrete. The existing spaces have been preserved and in some case reorganized or renovated in order to find its initial spatial qualities. The new extension proposes also a new relation with the exterior with spaces openings toward the outside. A characteristic zig zag pattern from the old building has been reinterpreted and used in the glass panelings.

In its functionality the new museum complex brings together a large variety of uses. It aims to take into consideration the needs of the different audiences and to create pleasant experiences. This design experiments with spatial and architectural solutions that can offer a new experience within a sensitive historical environment.

Keywords: architecture, historical environment, cultural center, public building extension, concrete facade

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CONTENT

1. INTRODUCTION	7
2. COMPETITION	9
2.1. GOALS AND TIMETABLE	9
2.2. ACTORS AND FUNCTIONALITY	11
2.3. PLOT LOCATION AND EXTENSION RECOMMENDATIONS	15
2.4. SPACE PROGRAM	21
3. ANALYSIS	23
3.1. URBAN HISTORY OF CENTRAL PORI	23
3.2. HISTORY OF THE DESIGN AREA	27
3.3. SATAKUNTA MUSEUM HISTORY	31
3.4. SATAKUNTA MUSEUM BUILDING	35
4. DESIGN	41
4.1. CONCEPT STUDIES : LOCATION VS. PROGRAM	41
4.2. URBAN APPROACH	45
4.3. GENERAL DESIGN	49
4.4. DETAILED DESIGN	61
5. SOURCES	66
5.1. FIGURES SOURCES	66
5.2. WRITTEN SOURCES	69

1. INTRODUCTION

Cultural life is an important asset of urban environment. The thesis is based on a competition proposal that attempts to give an architectural answer to the question : how culture could be made more accessible while improving the general liveliness of a historical center?

Cities are made up of different layers, some physical such as buildings and other remains, others immaterial, made up of memories and tales.

This new culture center will therefore be at crossroad of different considerations; how to integrate a new piece of architecture in a sensitive historical environment, how to make this building interesting so visitors can meet Pori's cultural history, how art can have a bigger interaction with city life.

The first part of the thesis deals with a presentation of the competition brief, an overview of Pori and Satakunta Museum history and an analysis of Satakunta Museum building. The second part, deals with the design from urban point of view to its materiality.

2. COMPETITION

2.1. GOALS AND TIMETABLE

Porin Aarre cultural center process was initiated by Pori's municipality in march 2018. Pori is located in western Finland, in the Satakunta region and home to 84 391 (2018) inhabitants.

Enhancing and strengthening the cultural life of the city were the main targets of the competition. The new cultural center involved the Satakunta Museum, the Pori Art Museum and the Pori Centre for Children's culture. Those different entities would share the same building and therefore be better connected. This cultural center would propose a new experience for the audience. The competition was launched on November 15th, 2018 and ended on march 15th 2019.

Final results were published on July 18th 2019 and proposal number 73, "Puikkari" was chosen as the winning one.

2.2. ACTORS AND FUNCTIONALITY

The main actor involved is the Satakunta Museum founded in 1888 by the Finnish Society of Pori (Porin Suomalainen Seura) that is preserving the cultural history of the Satakunta area. The current museum is divided in four entities, the Satakunta Museum itself, located in Hallituskatu 11, the Ark Nature Centre on Pohjoiskatu 7, the Rosenlew museum on Kuninkaanlahdenkatu 14 and the Building preservation centre Toivo and Korsman house on Varvinkatu 19 and Juhana Herttunkatu 15. The second actor of the competition is the Art Museum of Pori which is dedicated to modern and contemporary art. The last actor is the Pori Centre for Children's culture which offers cultural activities for children, youth and adults as well. (Kilpailuohjelma, 2018 p. 11)

The competition is aiming at the renovation and extension of the current Satakunta Museum building. This new entity combines Satakunta Museum and Rosenlew Museum facilities and some functions of the Pori Art Museum along with entirely new spaces for the Pori Centre for Children's culture. Porin Aarre includes the existing Satakunta Museum collections and temporary exhibition, the Rosenlew museum collections and temporary exhibition, the Poriginal art gallery (belonging to Pori Art Museum), workshops for the Pori Centre for Children's culture, an open storage, a centralized archive facility and collections storages for Satakunta Museum and Pori Art Museum and common event spaces and a restaurant. The overall solution is creating a general cultural center combining these different activities. (Kilpailuohjelma, 2018 p. 11)



figure 1 View from the Kokemäki river (Ihatsu, 2018)

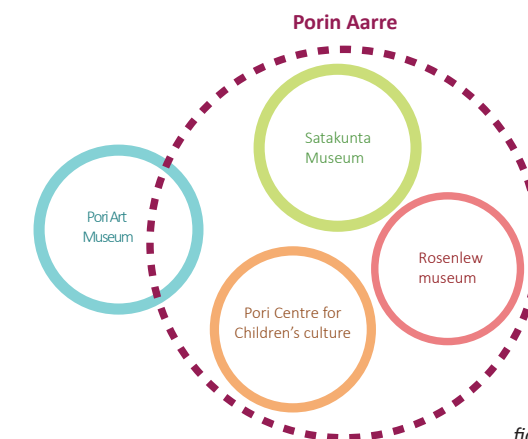


figure 2 Synthesis of Porin Aarre actors

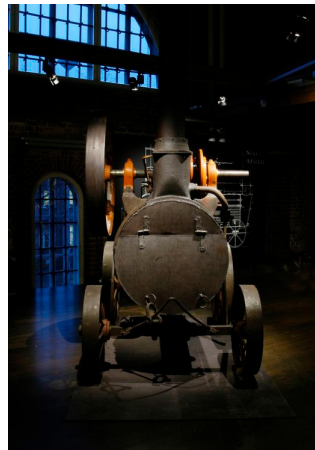


figure 3 , figure 4 , figure 5 , Rosenlew Museum collections
(Satakuntaliitto, n.d.)



figure 6 ,figure 7 ,figure 8 , Satakunta Museum collections
(Järvensivu 2018)



figure 9 , figure 10 ,figure 11 , Porigal art gallery exhibitions
(Porigal Galleria, 2016)

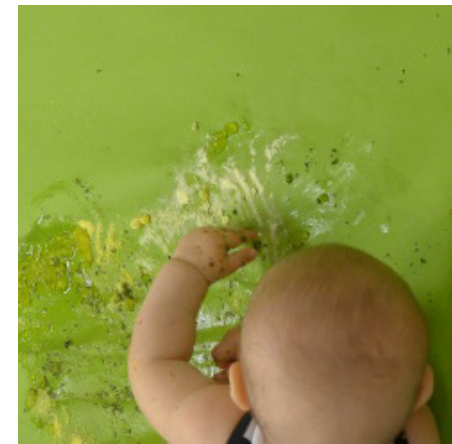


figure 12 , figure 13 , figure 14 , Pori centre for Children's culture activities
(Porin kaupunki, n.d.)

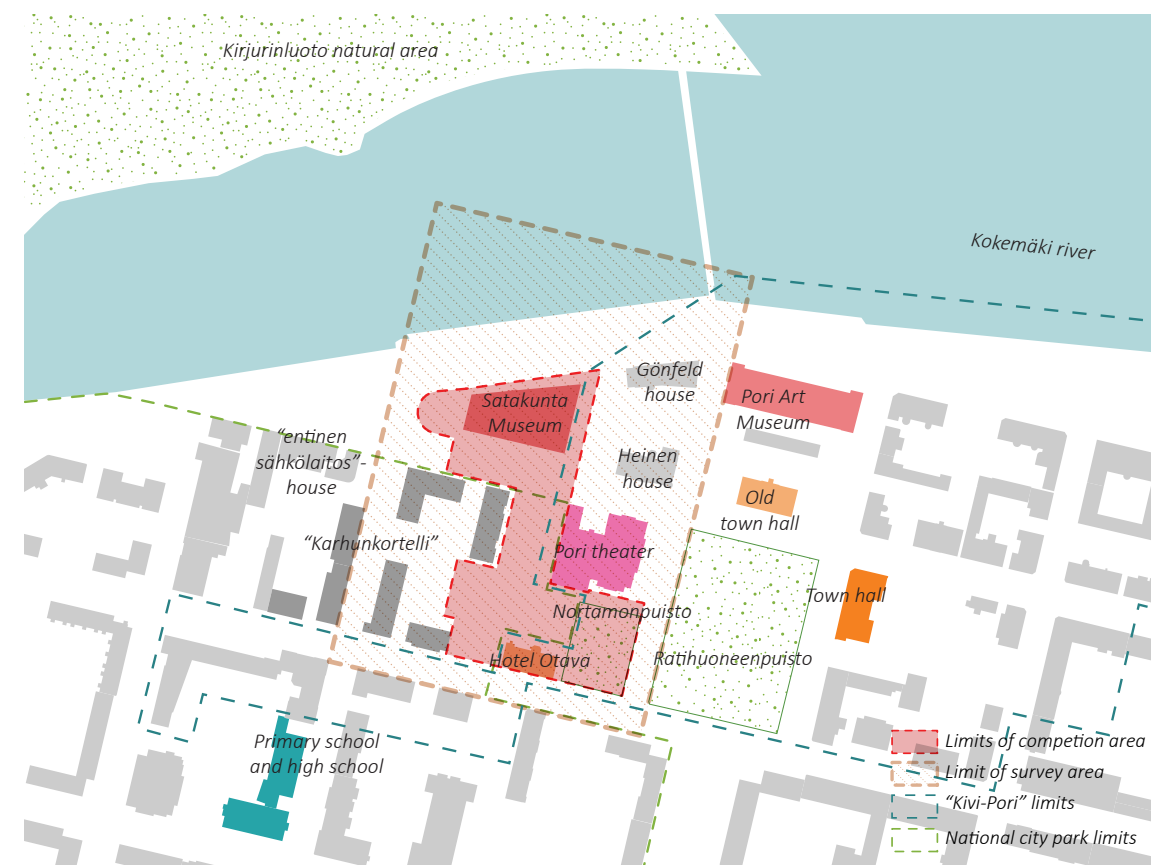


figure 15 Limits of competition area

2.3. PLOT LOCATION AND EXTENSION RECOMMENDATIONS

The location of the competition study area belongs partly to the historical center of Pori also named "Kivi Pori" which is classified as a remarkable cultural environment. This area is also partly protected by the National city park. "Kivi Pori" area forms an homogeneous nineteenth century urban entity. Most buildings are of Neo-Renaissance and neoclassical styles. (Kilpailuohjelma, 2018 p. 14)

Located within the project area is Hotel Otava that was designed by architect C.J. von Heideken and built in 1857. This Neo-renaissance building was designed as a restaurant and a hotel. The hotel closed in 1980s and it is nowadays used as a office building. Also in the project area is Satakunta Museum building by Olaf Küttner completed in 1973. (Kilpailuohjelma, 2018 p. 16-17)

Further in the survey area is located the Neo-Renaissance Theater of Pori built in 1884 and designed by J.E. Stenberg. Facing the theater, Heinen house by Ricardo Björnberg from 1892 can be found. The building is nowadays hosting the parish offices. By the shore is Grönfeld house designed by A. Wahlberg, built in 1854. This house is occupied by the Svenska Klubben/Suomalainen klubi. On the western side of the survey area, the Pori brewery factory area has been closed in 2009 and its premises partly demolished. This area is now being transformed into a residential block. (Kilpailuohjelma, 2018 p. 13,17)

North to Ratihuoneenpuisto is the old town hall building, a rare remain from Pori before 1852's fire. This neo-Renaissance building was completed in 1841 and designed by Carl ludvig Engel and extended in 1891 by J.E. Stenberg. Nowadays the town hall is located in the neo-Renaissance Junnelius palace designed by August Krook and built in 1895. On the other end of Hallituskatu is the old electricity power plant ("entinen sähkölaitos") house built in 1898, by Eskil Hindersson. (Kilpailuohjelma, 2018 p. 17).

On northern side of the survey area, the Kokemäki river displays a remarkable natural and industrial landscape. South of the townhall, Townhall park and the Nortamonpuisto form an important urban green entity. (Kilpailuohjelma, 2018 p. 14,18)

The project site stretches from Satakunta Museum to Otava hotel. Between those buildings, is a strip of land formerly occupied by Pori brewery factory including a portion of Hallituskatu.

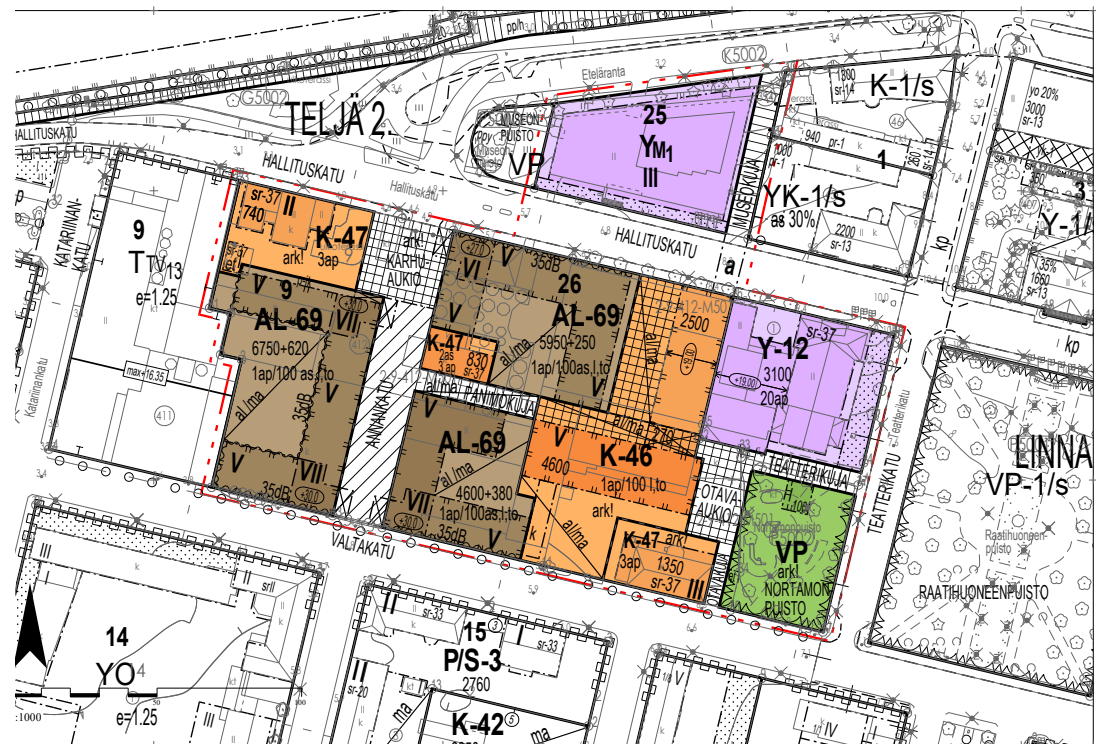


figure 16 Local plan extract (Porin Kaupunki, 2014)

Different restrictions and possibilities are mentioned in the competition brief. The local plan doesn't have to be followed. The local plan mentions that a access could be created under Hallituskatu connecting the different buildings. Two new urban spaces were specified, in front of hotel Otava would be a square "Otava-aukio" and by the eastern side of Satakunta Museum would be a new alley, "Museokuja". (Kilpailuohjelma, 2018 p. 14-15). As stated in the competition brief and the Satakunta Museum building history study, the use of Satakunta Museum building should be carefully apprehended. In this proposal, the building history study as been taken into consideration as well as the competition brief.

In the building history study, a mention is made that the proposed extension should respect the overall massive character of the Satakunta Museum building and its integration in the river shore landscape. It is also mentioned that the western and part of the competition area beyond Hallituskatu, which is currently under development, can handle more height than the eastern and shore-side part which is more connected to historical Pori center. The park space between Old Pori and the Satakunta Museum should also be kept as it is. (Ihatsu 2018 p.75)

Concerning Satakunta Museum building structure, more precise details are mentioned. Preserving the closeness of the facade and the bare aspect of the basement is recommended. Concerning the interior spaces, the main exhibition space should remain untouched. The roof light from the entrance space, exhibition space and staircases should remain unobstructed. The original surface material must remain the same or if possible being renovated. It is also mentioned that the entrance space could regain its initial aspect. (Ihatsu 2018 p.76) The brief mentions the possibility of vertical extension conditioned to the strength of its bearing structure. (Kilpailuohjelma, 2018 p. 25).

The competition brief emphasize that Hotel Otava is a protected building and has been renovated in years 1999-2007 back to its original interior style. Therefore its exterior must be maintained as existing and its interior can handle light modifications. According to the brief, some new functions can be located there. (Kilpailuohjelma, 2018 p. 21)

The brief precises that the extension relationship with Nortamonpuisto and the new residential block "Karhunkortteli" should be carefully studied. (Kilpailuohjelma, 2018 p. 21).

Finally, the plot being close to the river and groundwaters being close to the surface, therefore the extention building cannot go under 1,5 meters from sea level. The proposal has to take into account that the shore is under renewal following the strategic plan "Jokikeskus" since 2010. This plan aims to create a more pedestrian friendly shore environment which the design should consider. (Kilpailuohjelma, 2018 p. 19)



*figure 17 Hotel Otava, Valtakatu
(Porin kaupunki, 2018)*



*figure 18 Nortamonpuisto and Pori
theater (Porin kaupunki, 2018)*



*figure 19 Exhibition, Satakunta Museum
(Pere, 1955)*



*figure 20 Entrance, Satakunta Museum
(lhatsu, 2018)*



*figure 21 Satakunta Museum, Halli-
tuskatu (Porin kaupunki, 2018)*



*figure 22 Satakunta Museum, main entrance
(Porin kaupunki, 2018)*



*figure 23 Satakunta Museum, Eteläranta
(Porin kaupunki, 2018)*



*figure 24 "Karhunkortteli"
(Porin kaupunki, 2018)*

2.4. SPACE PROGRAM

The new building is a multipurpose cultural entity open to different audiences : Museum visitors from Pori and much further, families attending the Pori Centre for Children's culture, workshops, researchers visiting the knowledge center, restaurant customers and museum staff. This implies that a wide range of spaces is needed. The competition brief states that spaces can be positioned freely all over the project site with the restrictions mentioned above. (Kilpailuohjelma, 2018 p. 21). The space list doesn't include the Satakunta Museum permanent exhibition and includes a 2200m² of housing which hasn't been developed further in this thesis work. The space list is divided into eleven categories : collection storages, collection handling and conservation, collection loading and reception, entrance space, restaurant, event space, knowledge center, exhibition spaces, Pori Centre for Children's culture spaces, personnel spaces and service spaces.

A unified entrance is suggested in the program that would serve all the different entities of Aarre. (Kilpailuohjelma, 2018 p. 23)

Collection storages are shared between Satakunta Museum, Pori Art Museum and Pori Art Museum temporary storage for international art. Most of the it has to be 6 meters high. Those spaces should be well connected to the delivery space that has to be a 5 meters high and 12 meter long. The competition proposal has to include solutions for an open storage that can be either accessed upon special visit or conceived like an exhibition space, including for instance a glass wall separating one part from another (Kilpailuohjelma, 2018 p. 22).

Restoration and conservation spaces currently located in the basement of Satakunta Museum can be moved somewhere else. (Kilpailuohjelma, 2018 p. 22).

The permanent exhibition spaces in Satakunta Museum have to be kept as they are. New spaces have to be provided for a temporary exhibition, the Rosenlew collection and its temporary exhibition, the Poriginal Galleria and the Pori Centre for Children's culture. These spaces should be 4 meter high and share the same exhibition building workshop. (Kilpailuohjelma, 2018 p. 23)

A restaurant fitting up to 60 customers has to be implemented in a strategic location. This space has to be separately accessible from the rest of the functions. It can be rented out and should have an outside terrace. A event space suiting bigger events that can work jointly with the restaurant or the entrance has to be included. (Kilpailuohjelma, 2018 p. 23)

A knowledge center is mentioned in the program. This space serves the Satakunta Museum and Pori Art Museum archives and has to be well connected to the entrance.(Kilpailuohjelma, 2018 p. 23)

The Pori Centre for Children's culture includes workshops that have to be 90 m² and separated into two spaces. It should have natural light and white wall material adapted to the activities like the Baby paint bath . A small kitchen and a storage space have to be added to it. (Kilpailuohjelma, 2018 p. 24)

The administrative spaces of the Satakunta Museum and the Pori Centre for Children's culture can be thought together or separately. (Kilpailuohjelma, 2018 p. 24)

The technical spaces include a 500m² ventilation room and a bomb shelter. (Kilpailuohjelma, 2018 p. 24)

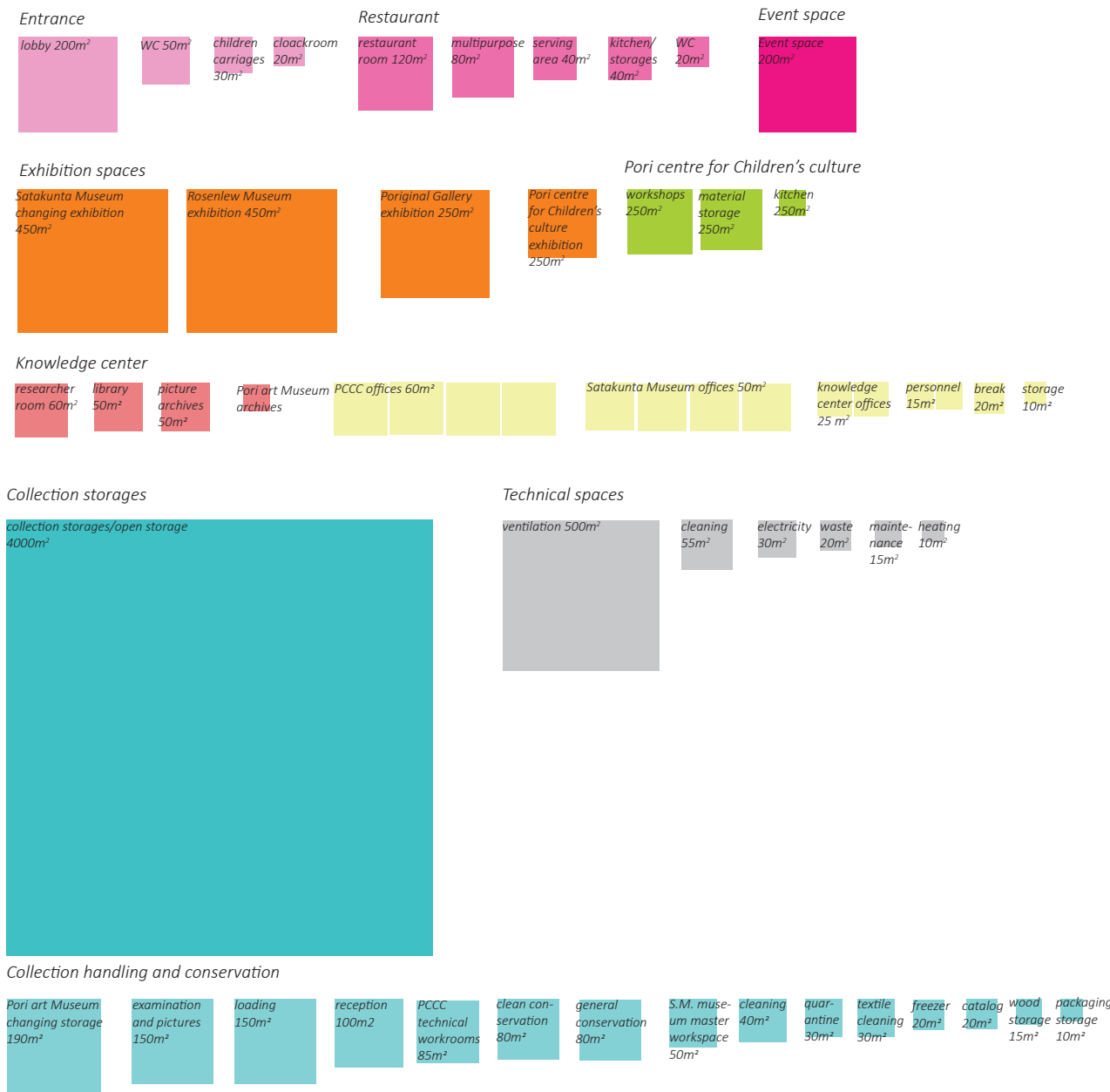
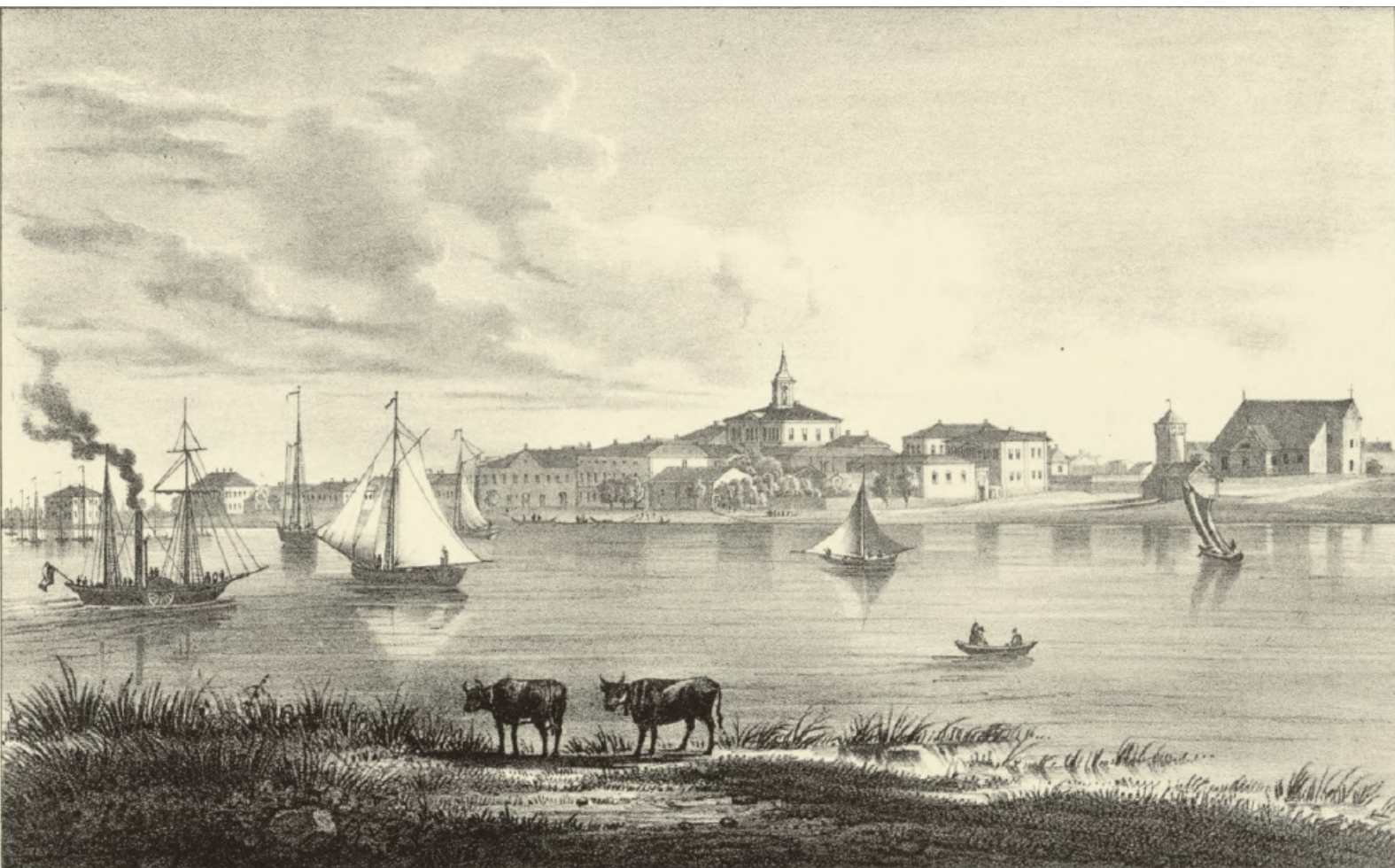


figure 25 Space program diagram



*figure 26 View from Kokemäki river, 1840s
(Knutson, ca. 1845)*

3. ANALYSIS

3.1. URBAN HISTORY OF CENTRAL PORI

Pori is one of the oldest cities in Western Finland and used to be an important trading center. Its birth and history can be traced back to 16th century.

Since medieval times, the city of Ulvila (7km south-east of current Pori) was a dynamic commercial, political and religious center of Satakunta area, a part of the Swedish kingdom. As a consequence of the Swedish war of independence, Gustav Vasa was brought to power. In 1550 he founded Helsinki and bourgeois from western Finland coast including Ulvila had to move there for some time. Therefore the city was impoverished and weakened (Ruuth, 1958). Additionally, the post glacial rebound phenomena, characterized by a rise of ground level and the lowering of river bed, made the Kokemäki river less easy to navigate on (Mökkönen, 2002). In those circumstances, the son of Gustav Vasa, duke John of Finland, considered building a new city closer to the sea. The new town was granted a charter in 1558 and soon people would immigrate there from Ulvila. The city developed around the Pärnäinen esker and soon became an important harbour and market place. The city was at the intermediate position between northern cities of the Gulf of Botnia, the Häme region and Swedish coast. Pori had also commercial relationships with Hanseatic cities. (Ruuth, 1958)

The initial layout of the town before 1694 is unknown. We know that the city was by the end of 16th century divided in four districts : Church (north-west), Malmi (south-west) Market (south-east) and Castle (north-east), the boundaries of which are blurry, some documents tending to indicate that the city would have been bigger in the end of 16th century than in the end of 17th. According to tradition, the first town hall was built in the vicinity of the current one, next to the market square. In place of the current Keski-Pori church, duke John of Finland ordered a wooden-made royal mansion. This was supposed to become a stone building however this work was never completed. (Ruuth, 1958)

Through 17th century, the city endured a slow decay due to wars and instability through the Swedish empire. It lost its right to trade abroad which affected its liveliness and the city lost some of its inhabitants. (Ruuth, 1958)

First known maps were made in 1640s after a city fire. However only the idealistic map from Anders Torstensson is known to this day. This plan was implemented quite faithfully and adapted to the topography. More city fires would occur during the second half of 17th century but the city structure would remain the same until the end of 18th century. (Mökkönen, 2002).

The 1696 map by Olof Mört is the first document presenting precisely the city's morphology. The streets and blocks are following a grid plan which is more or less matching the current South-West- North-East orientation. Although the grid gets irregular in many places and follows different

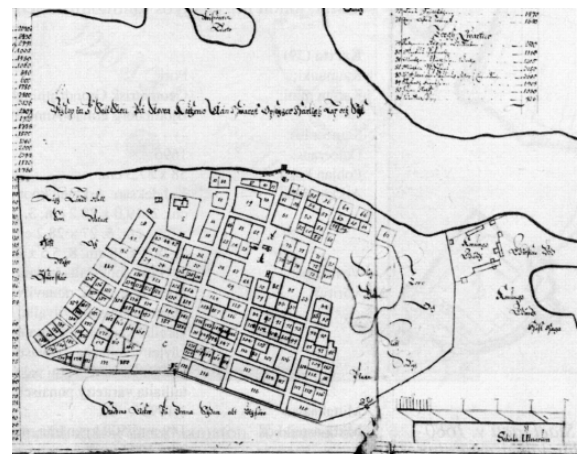


figure 27 city map from 1696 by Mört (Kostet, 1995)



figure 29 city map from 1802 by Tillberg (Ruuth, 1958)



figure 28 city map from 1799 by Tillberg (Ruuth, 1958)



figure 30 city map from 1853 by Chiewitz (Ruuth, 1958)

axes. A central square and the town hall on its north side is visible partly in place of the current Raatihuoneenpuisto and a street follows the current street line of Pohjoispuisto. The most important public buildings including the church, are located on the north-west side facing the Kokemäki river. In 1680 the mansion was left unused its remains were visible on the eastern side of the town. The city is surrounded by a customs wall clearly marking the border. (Mökkönen, 2002)

A major fire in 1698, destroyed most of the town including its church, townhall and school. The city recovered slowly from this before the russian troops destroyed big part of it during the years 1713-1714 of the Great Wrath. The war ended in 1721 by the Uusikaupunki peace treaty. Maps from 1734 by L. V. Ekman shows the city in a very similar state as in 1696, however wind mills and barns were implemented in the east giving a new character to the city landscape. (Mökkönen, 2002)

After the Great Wrath Pori slowly rose and the city regained its foreign trade rights in 1765. A glass factory, wood, wool, tobacco workshops and a new port were built. Pori was also an important educational center. People moved in and the city grew steadily until the middle of the next century. In a map 1799 map we can see that the city has developed eastwards, within the custom limits and over the old royal mansion area. After 1801 great fire, a new town plan was drawn by Izaak Tillberg (Mökkönen, 2002). This plan follows the former organisation but the street axis are now strictly orthogonal and no variations appear. A new square has been created matching the contours of the current market square.

In 1809 the city became russian which didn't affect its economics. In the beginning of 19th century, Pori became of the biggest finnish harbour and goods were shipped to Europe. (Porin kaupunki, 2008)

An extension plan by Gyldeén was drawn in 1840 (Mökkönen, 2002) indicating further development on the south-east side of the town pictures well the city dynamism.

In 1852, most of the city burnt which burdened the city for some time. The Crimean war burst but the city was not attacked, however this also plundered the city life. However the city would recover and its industries developed greatly from 1870s onwards. (Porin kaupunki, 2008)

A new plan was designed by Georg Theodor Chiewitzin after 1852 fire, on which nowadays Pori center is based. (Mökkönen, 2002) This plan is following the same orientation as the 1801 plan. The city is extended to the south-west and the south-east, as planned in 1840 map. Squares and blocks are made bigger and streets wider. Raatihuoneenpuisto got its current shape and new park boulevards were created (nowadays Eteläpuisto and Länsipuisto). On the north-east side, a park and a new church (Keski-Porin kirkko) were created in place of the royal mansion. In the end of 19th century, many significant stone buildings were constructed including the city theater and other private buildings. By the turn of the century. The city had extended in different directions toward west and north where the Porin puuvilla factory was built in 1898. (Museovirasto, 2009)



figure 31 extract map
from 1696 by Mört
(Kostet, 1995)

figure 32 extract map
from 1802 by Tillberg
(Ruuth, 1958)

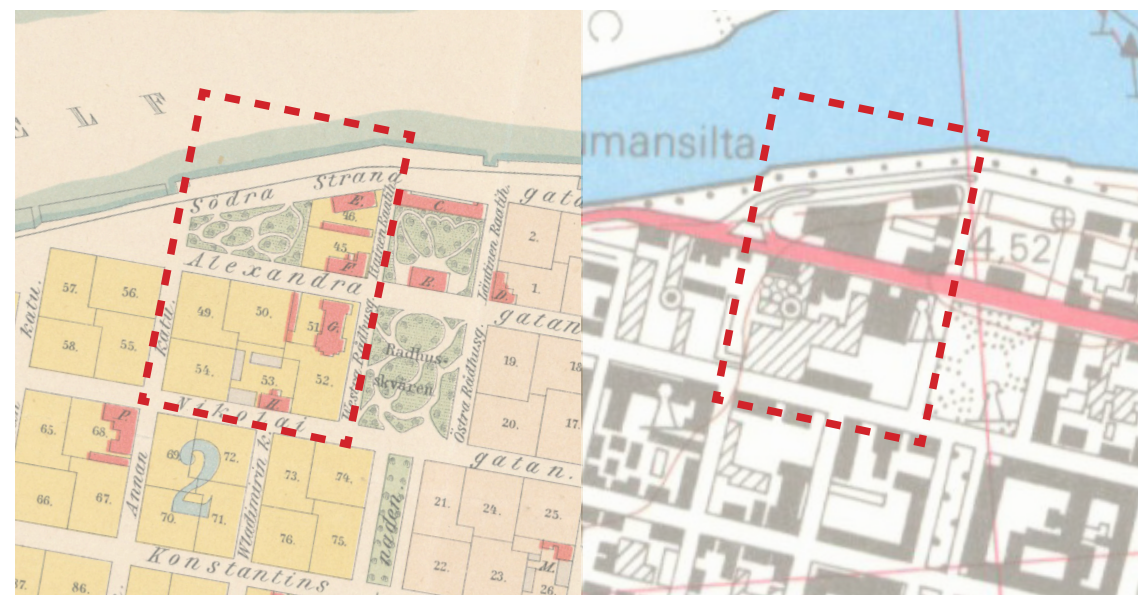


figure 33 map extract map
from 1895 by Lindström,
(Lindström, 1895)

figure 34 map extract from
1978 (Maanmittaushallitus,
1978)

3.2. HISTORY OF THE DESIGN AREA

The competition proposal is located in blocks number 25 and 26, an area that holds significant historical meanings.

The current Satakunta Museum plot, Hallituskatu and the former brewery plot were house to the most important public buildings from 16th to the middle of 19th century. The church and the graveyard, the school, the hospital, the royal customs barn and housing blocks were located there. What's more the main market square and town hall were located in its immediate vicinity. (Mökkönen, 2002).

A wooden church was built right after the city was founded around the current western edge of the Satakunta Museum building plot. In 1580s, a stone church was planned but was never completed. This church was painted red and had a tarred shingle roof and a separate bell tower. It was also home to a small library. This church was destroyed in the 1698s fire and a similar wooden church was built. The new church was built to some point in 1703 and entirely completed after the Great Wrath, in 1720s. Its rebuilding was led by the church clerk Jakob Wijnberg. The new church style was similar to Ostrobothnian churches of the same era. (Ruuth, 1958)

Since its early days, Pori had a school. Its building was modest and rebuilt several times. In the middle of 17th century it was located around the current Otavan Aukio. By the end of the century there would be around 80 students. During 1698 fire, the school was destroyed and the city officials initiate a rebuilding process. However it was finally decided that the school should be moved to Rauma. The school reopened in 1722 and by 1734, there would be around 200 students (Ruuth, 1958). After 1801 fire it was suggested that the school would be moved to Tampere, however this didn't happen. A new brick building was designed by school teacher Johnsson and built in 1810s. (Saarinen, 1972)

An hospital was mentioned as early as 1595. Its building was destroyed and rebuilt several times through early 17th century. Its initial location is unknown, perhaps on the western part of the city. In 1651 a "house of the poor" was built close to the school, .This modest wooden building would be standing in the same place, repaired and rebuilt several times until 1852. (Ruuth, 1958)

In 1852 fire which destroyed most of the city, the church, the school building, the "house of the poor" and the inhabitation of the area disappeared. The new city plan changed completely the space organization and new city blocks and street would be built over. The character of the area during the end of 19th century would therefore be quite different from the previous centuries. (Mökkönen, 2002)

On the northern side, in place of the church and part of the graveyard, there was a park looking toward the river. The Satakunta Museum was built there in 1973 (Kilpailuohjelma, 2018 p. 16)

On the eastern side, in place of the old housing blocks a theater was built. Pori theater was designed by Swedish architect J.E Stenberg. The building was completed in 1884 in Neo-Renaissance style. The building was renovated and extended in 1974. The new extension created a new entrance on the western side of the old building. (Kilpailuohjelma, 2018)



figure 35 Old Valtakatu
(Satakunnan Museo, n.d.)



figure 36 Porin brewery
(Satakunnan Museo, 1973)



figure 37 Nyberg house
(Satakunnan Museo, n.d.)



figure 38 Brewery storage on Hallituskatu ca. 1978 (Sinebrychoff n.d.)

South to the theater, Otava hotel was designed by C. J. von Heideken and built in 1857. It was also Neo-Renaissance building. Initially in two floors, it was extended in 1891 by architect J.E. Stenberg. The hotel closed in 1985 and it was bought by the Pori's municipality in 1998 and then renovated from 1999 to 2007. Its interior regained its turn of the century look and an elevator was added. (Kilpailuohjelma, 2018 p.17)

South-east of the area, In place of nowadays Nortamonpuisto was a restaurant in late 1940s, then this turned into playground in 1951 which was repaired and improved in 1970s and 1990s. (Kilpailuohjelma, 2018 p.18)

On the southern side of the area, the Baierilainen Olutpanimo Oy was founded in 1853 by merchants and industries owners, K. J. Lönegre, Anton Björnberg and Isaac Carström & Co. The brewery building was located in place of the current Valtakatu 17 (plot 54). Beer making has been an old activity in Pori, however this would be the first factory of this kind. The brewery went into bankruptcy and its owners changed in 1870s. The brewery was merged in 1898 with Bäckman Ölbryggeri Ab and its entire activities were moved the following year to the Baierilainen Olutpanimo Oy former premises. (Saarinen, 1972).

In 1928, Bäckmans Ölbryggeri Ab and Oy Satakunnan Mallasjuoma Ab would merge and form Porin Oluttehda Oy. The brewery bought a neighbour house on plot 54 and acquired the adjacent plot 49. In 1938 was built a functionalist office building designed by Jaakko Tähtinen. In 1942, the brewery bought the plot 55, located on the opposite side of Annankatu, and its old houses which were demolished in 1970s. The brewery extended later on the neighboring plots (56, 57, 58). In late 1950s the plots 49 and 54 and part of Annankatu were united into one big lot. The street part would be close to public traffic and later built upon. (Sinerjoki, 2012)

In 1972, Porin Oluttehda Oy was transferred to be part of Oy Sinebrychoff Ab. At this time repairs and extensions were planned for the factory. In 1978, the brewery acquired the lot 50 and the Nyberg house. This house was a Jugendstyle house built in 1912 and its demolition raised opposition, however a new storage space was ready by the end of 1978. In 1984, the factory plots would be united into one plot number 412. The factory closed in 2009 and at this time presented an intricate mixture of building from different eras. (Sinerjoki, 2012). Most of those premises except the old electricity power plant and the 1920s office building, were demolished during past years.

The detail plan of the plot was renewed and taken into use from January 17th 2014. The main goals were to open the block number 9, make it a part of its urban surroundings and improve the general urban landscape of the city center. Block number 9 had been divided in two parts creating thus block number 26. Annankatu goes through the block again as planned in the 1853 city plan. Annankatu ends with a new small square, Karhunaukio. Previously industrial, the land use has been turned to residential and commercial. The block number 1 has been also divided in two creating a new alley named Museokuja. The part including Satakunta Museum is now part of new block 25. (Kilpailuohjelma, 2018 p.15)



figure 39 Grönfeld house
(Satakunnan Museo, n.d.)



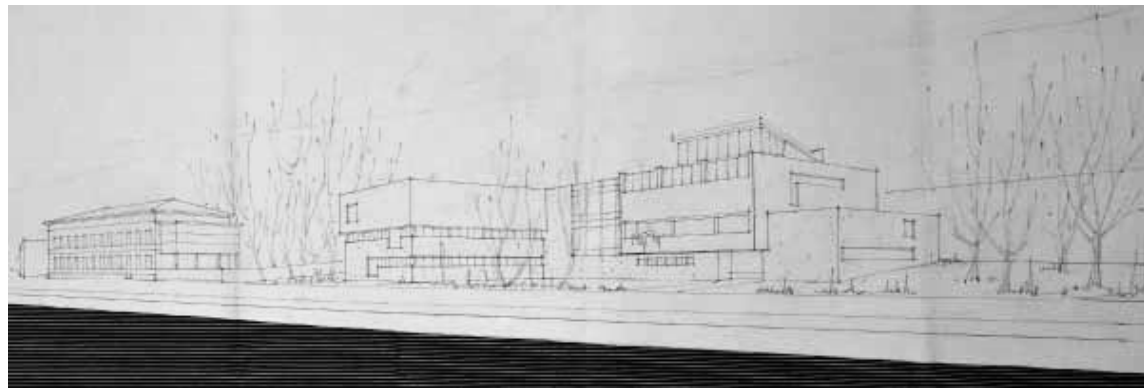
figure 40 Itäma house located in the
middle (Satakunnan Museo, 1972)

3.3. SATAKUNTA MUSEUM HISTORY

Satakunta Museum was founded in 1888 by the Finnish Society of Pori. Museum goals were to collect and protect historical artifacts. The museum focused on the local history and culture of Satakunta area. The Museum got its official name “Satakunta Museum” in 1893 and became property of the municipality of Pori in 1899. Special interest was directed toward prehistorical objects along with everyday life objects (books, tableware, clothes and furniture), art pieces (paintings), craftsmanship and industrial objects (work tools, commercial goods) and weapons. Research trips were led during 1890s by Master J.F. Ollinen and teacher Matti Kauppinen around the Kokemäki river which brought numerous objects. The collection grew rapidly and by the end of 19th century it held 3000 objects. By 1910’s the collection reached more than 6000 objects. For the next decades the collection grew with around 200 pieces each year. (Artolahti et al. p.4)

The museum moved several times. It was first located in Matti Kauppinen house. Facing the growth of the collection, rooms were rented from Mrs Wikman house. During years 1894-1903, the museum was moved to Grönfeld house (Eteläranta 10), then it moved to Itäma house (Gallen-Kallelankatu) which was located in place of the current library. In this house, seven rooms were dedicated to the collection presentation. It also included office, conservation space and storages. Some other storages could be found across the city.

(Artolahti et al. p.4) Different projects aiming to the creation of a new history museum building were launched from 1900’s until 1940’s but none of them were completed. In 1908, Nevander house was bought and in 1923 an extension to the existing museum was planned by Julius Ailio. In 1937 a plan was made for repair and transformation of the former hospital into museum. Finally in 1940 suggestions were made for building a new museum and library next to Otava hotel. (Artolahti et al.p.5)



*figure 41 Sketch Satakunta Museum 1963
(Satakunnan Museo/Arkkitehtitoimisto Olaf
Küttner Ky, 1963)*



*figure 42 Sketch Satakunta Museum 1968
(Satakunnan Museo/Arkkitehtitoimisto Olaf
Küttner Ky, 1968)*

During 1960's the museum board considered building a new museum and discussion with the city officials started in march 1960. The first space program was 3687 m² big, including work spaces, archives, exhibition spaces, entrance space, storages and housing space. The first plot to be suggested was in place of the actual Nortamonpuisto. Sketches were made by the city architect Olaf Küttner in may 1960. However this location didn't suit either the Finnish museum guild (Suomen Museoliitto) nor Pori's citizens. The location was thought to be limiting because of the Theater and Hotel Otava buildings and Nortamonpuisto was a praised green space. (Ihatsu 2018 p.11) A new location for the Museum in Rantapuisto was then suggested. The local plan changes were accepted october 8th 1963. The new building could be maximum 4200m² big, three floors high and maximum 13 meters wide. The design collaboration started between the museum curator Unto Salo and Olaf Küttner (Arkkitehtitoimisto Olaf Küttner Ky). During years 1963 and 1964, design was elaborated. Important design guidelines were : preserving the existing trees, keeping the building relatively low, making it look different from the old Pori general city shore landscape. One idea was to have the facade either stuccoed or made of concrete element panels. The result of these first sketches was a L-shaped museum building, two floor high on Hallitukatu and three floors high on Eteläranta. The general mass was divided in different sub masses which held different characters. (Ihatsu 2018 p.15)

One main objection to this design came from the Museum guild during the fall of 1964. The guild criticized the museum proposal for it being badly integrated to its surroundings and it lacking ambition as a modern museum building. The Museum guild suggested an open competition and changes to the space program. The process went on and a new program was established in 1965. The museum board chose to keep working with Olaf Küttner and the rest of the project would be made in close collaboration with the Museum guild. Agreement over the design was made in fall 1967. (Ihatsu 2018 p.16-18). The new proposal was more compact and expressed a clear monolithic approach. During year 1968 contracts were signed with subcontractors for the technical design and the interior design of the building. The building permit was finally accepted in may 1970. The museum construction started in fall 1971 and it would be completed in june 1973. (Ihatsu 2018 p.22, 26)

Since 1970's, the museum is getting around 1000 objects a year. In 2009 the museum around 88 000 labelled artifacts and around 10 000 non labelled. (Satakunnan Museon kokoelmaohjelma p.6). Today's Museum's permanent exhibition concentrates on cultural history and ethnography, and displays a wide range of artifacts. The permanent exhibition is intending to be an immersive experience through time which gives a glimpses of everyday life in old Pori and Satakunta. The temporary exhibition deals with changing specific topics.



figure 44 Newly built Satakunta Museum
(Satakunnan Museo/Hietala ca. 1973)



figure 43 Keski-Suomen Museum
(Kippo, ca. 1961)

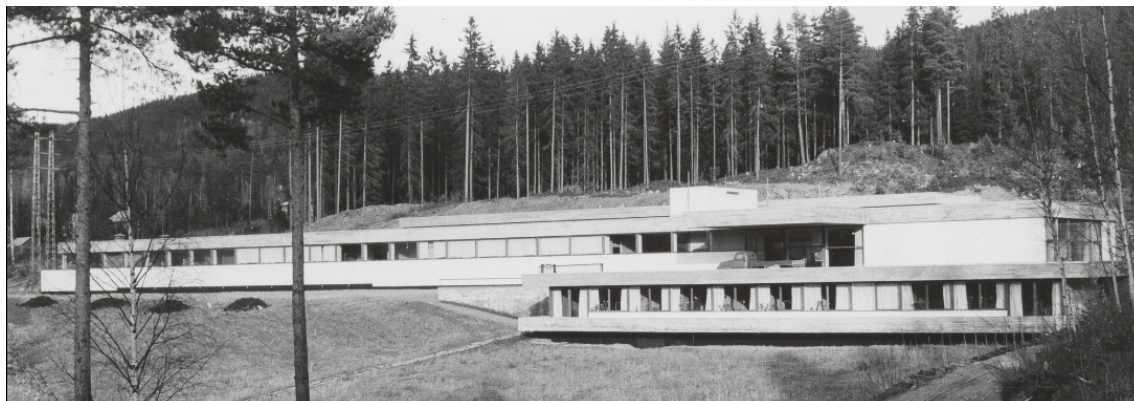


figure 45 Sandvigske collections
Museum (Ukjent, ca. 1959)



figure 46 Louisiana Museum (Hörm,
1958)

3.4. SATAKUNTA MUSEUM BUILDING

Satakunta Museum has been designed by architect Olaf Küttner (1915-1974). Küttner was Pori city architect from 1951 to 1974. He founded his own office Arkkitehtitoimisto Olaf Küttner Ky, in 1959. During 1960s, his office designed several buildings for the city of Pori including a part of the hospital, the police and fire station and the library. His practice was continued by his son Michael, and changed to "Arkkitehtitoimisto Küttner Ky" in 1979. Those works reflect ideas of functionalism with clear use of shapes and structures. (Ihatsu 2018 p.25)

Prior to the design work during 1960-1961, the museum curator Unto Salo went on a journey across Sweden and Denmark to visit newly built museum. From this trip the curator found references for the building techniques and space organization. Among others was the Louisiana modern art museum in Humlebæk, the Technical Museum of Malmö, J.F. Willumsens Museum in Frederikssund, the Sandvigske collections Museum in Lillehammer and several museums in Stockholm. Many of those museums included close relationships with landscape and expression of modernistic language. Later Unto Salo stated that Keski-Suomi Museum in Jyväskylä by Alvar Aalto (opened 1960) has been a source of inspiration. In turn, Sarah Hilden museum in Tampere, opened in 1979) would be referring to Satakunta Museum. (Ihatsu 2018 p.23-24)

Satakunta Museum presents a more massive and compact silhouette different than the rest of Pori skyline. However it is lower than the other buildings.

The architecture of the museum was described by the Museum board as following : "The building has been divided in three parts from the outside : the lowest is a basement concrete wall, slightly inset only on eastern, northern and western sides. On top of it, a stripped wall is going around; concrete elements which slightly resembles stones organize the building vertically, on the top most third part [of the building] is strongly inset the permanent exhibition concrete wall strip" (Museolautkunnan toimitakertomus 1967, cited in Ihatsu 2018 p.28). By its morphological and material division expressing different functions, the museum is a clear example of functionalism.



figure 47 Coffee space (Satakunnan Museo/Pyy, 1973)

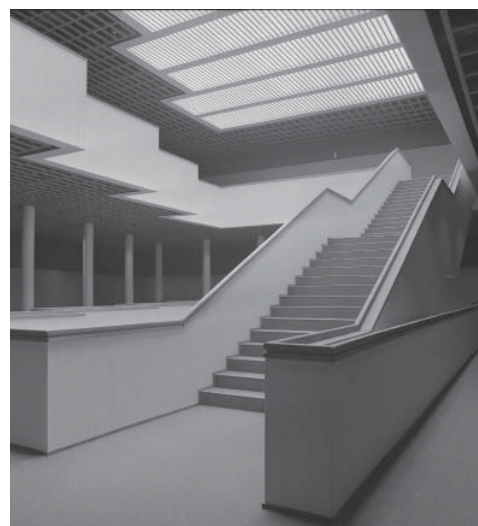


figure 48 Permanent exhibition (Satakunnan Museo/Pyy 1973)



figure 49 Entrance in 1970s (Satakunnan Museo/Hietala n.d.)



figure 50 Coffee space (Ihatsu, 2018)



figure 51 Permanent exhibitions (Ihatsu, 2018)



figure 52 Entrance (Ihatsu, 2018)

Each space follows its own logic depending on the function. However the overall building remains a compact and solid mass. The first floor accommodates the entrance opening south to Hallituskatu. On the south-east, with an independent entrance to the street, are the administration offices, archives and lecture hall forming a compact block.

After discovering the info point on its left, the visitor coming from outside encounters a wall leading to the exhibition spaces on its right and on its left. On the right the permanent exhibition space organized on three floors around a monumental staircase and a light well. On the left can be found the temporary exhibition space. And finally in front on the entrance with lateral entrances, the coffee space with openings towards the river. The basement is partly underground on its south and east side. It hosts the conservation rooms, technical storages and storages along with the guardian's apartment. The staff entrance is located on the west side. The delivery space is located on the north side towards Eteläranta. The permanent exhibition space is occupying the eastern part of the building.

The second floor is occupied by the permanent exhibition space and technical spaces.

Most initial functions have been kept in the same location. However the first floor entrance and coffee space have been transformed. In years 1999-2001 the museum went under significant renovation and transformation. The office in charge of it was Arkkitehti Oy Asmala. (Ihatsu, 2018 p.40)

Changes concerned mainly the first floor. The entrance was transformed. The wall separating the entrance space from the coffee space was removed. The initial entrance to the temporary exhibition space was closed and a new kitchen and toilets were built. A new entrance to the temporary exhibition room was made in through the former info point.

The temporary exhibition space has been divided in two and a new space for building exhibitions would be created on its northern end.

Two rooms were created on the sides of the former coffee space and new windows were opened towards the river. These new rooms would be hosting a personnel room and a meeting room.

A new access was created on Eteläranta side, connecting to the new lobby and the coffee place. A new concrete staircase was created. The lifting area in the basement was also made bigger.

These changes denoted that better public access from the shore side was judged necessary and better visual opening toward the landscape was wished.

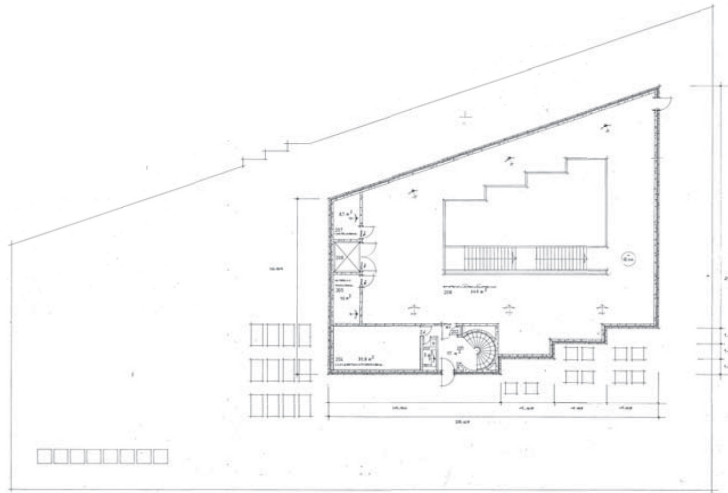


figure 53 2nd floor, (Porin kaupungin tekninen palvelukeskus/Arkkitetoimisto Olaf Küttner Ky, 1968)

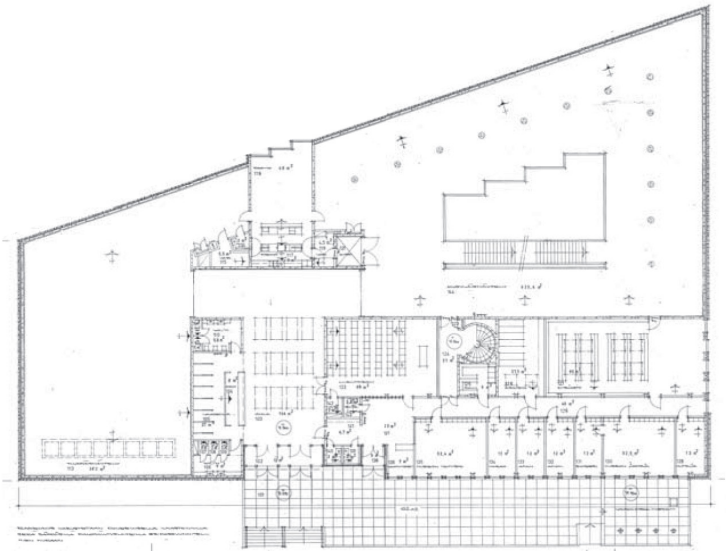


figure 54 1st floor, (Porin kaupungin tekninen palvelukeskus/Arkkitetoimisto Olaf Küttner Ky, 1968)

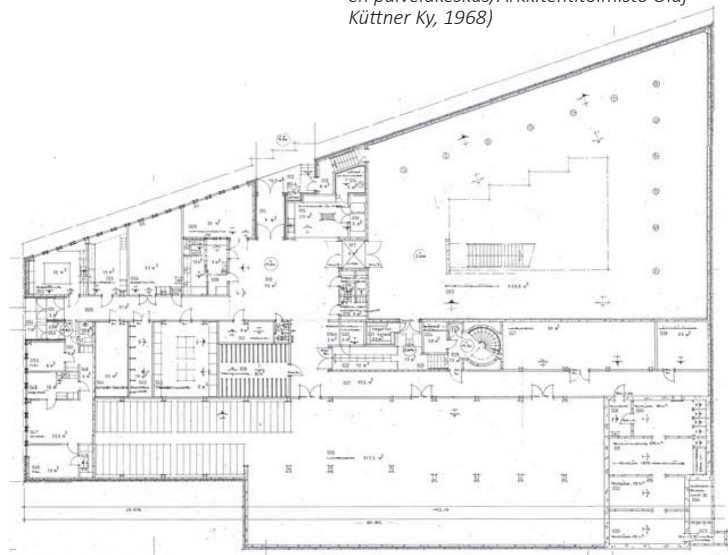


figure 55 basement, (Porin kaupungin tekninen palvelukeskus/Arkkitetoimisto Olaf Küttner Ky, 1968)

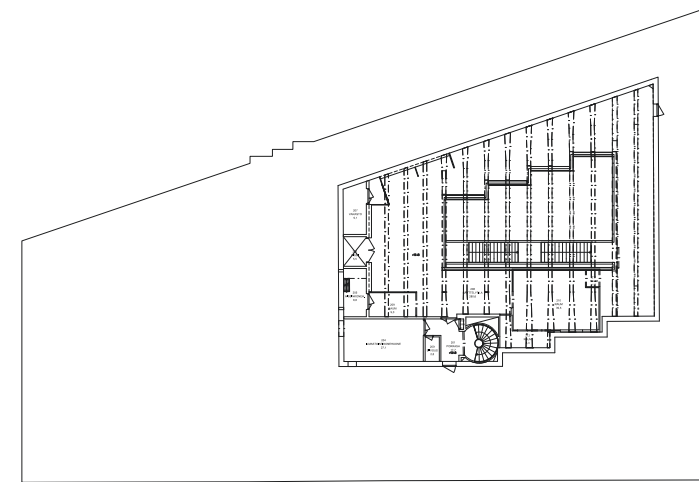


figure 56 2nd floor (Porin kaupunki, 2018)

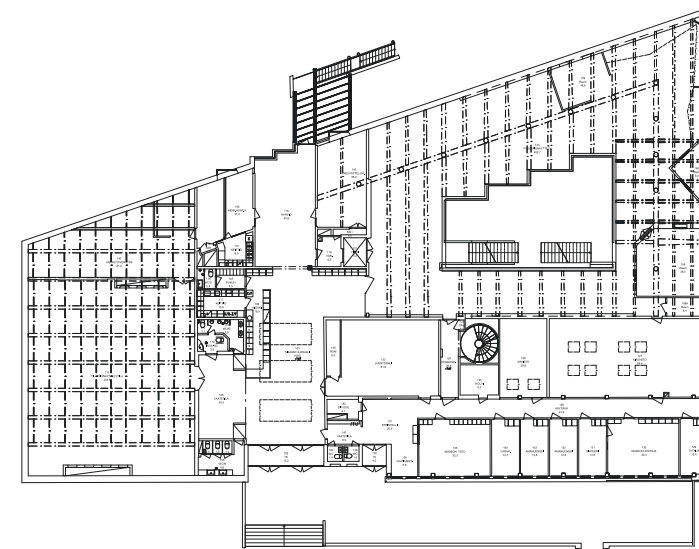


figure 57 1st floor (Porin kaupunki, 2018)

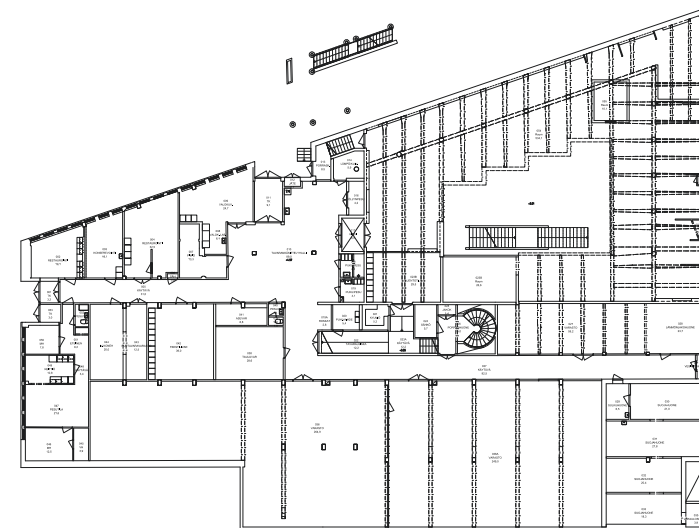


figure 58 basement (Porin kaupunki, 2018)



figure 59 View from Hallituskatu

4. DESIGN

4.1. CONCEPT STUDIES : LOCATION VS. PROGRAM

The design started by putting side by side the existing urban space and the big lines of the space program which offered both strong restrictions. The chosen plot was limited in its width, height and depth and included existing buildings. The program spaces had a big proportion of storage spaces. All those elements needed to be considered carefully.

The first step was to analyze the space program and to study the relationships between the different parts. This diagram (figure 60) helped to determine important features (entrance location, size and location of the storage) that could be paired together (restaurant, multipurpose space, event space) and what need a straight access (delivery space and technical spaces). Yet this was a rather theoretical approach that needed to be tested within the competition physical constraints.

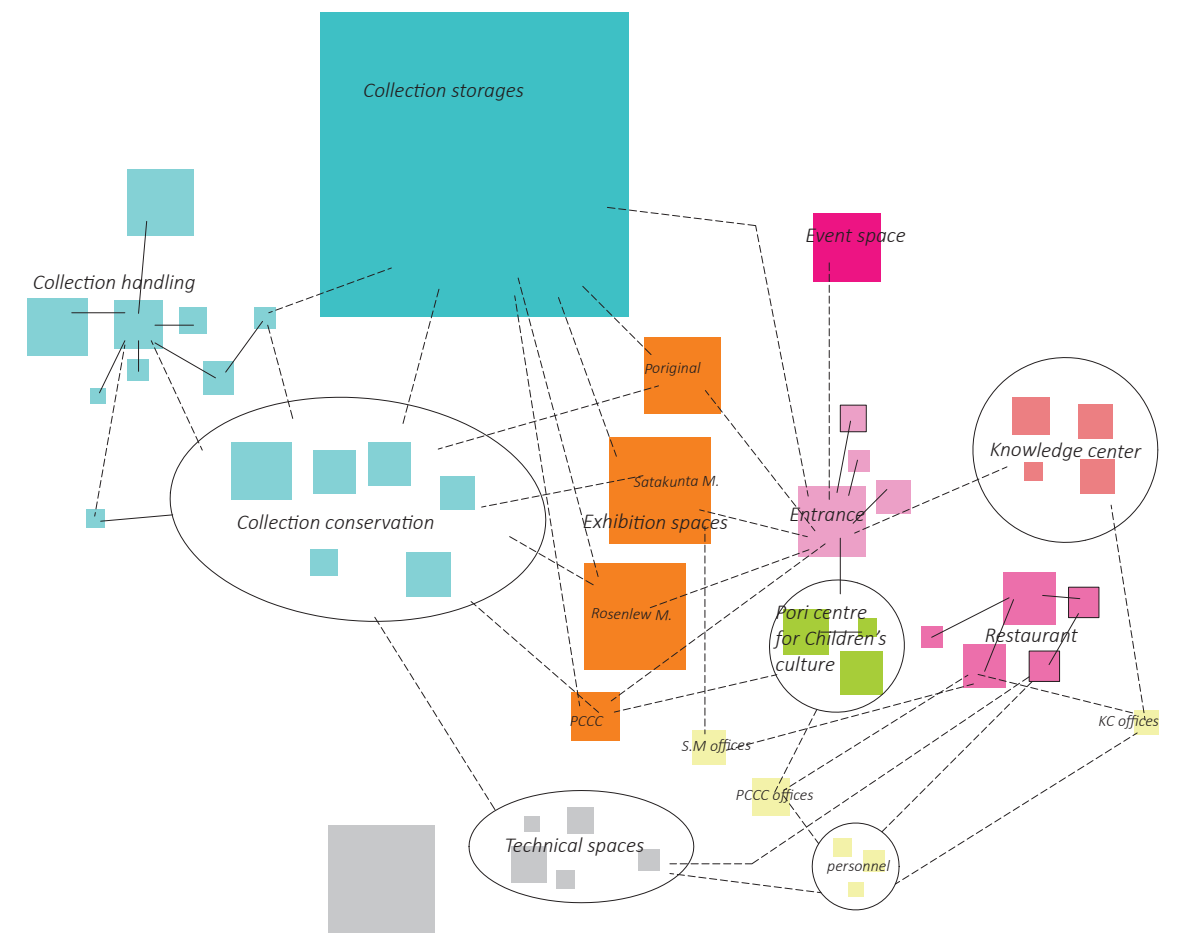


figure 60 Program relationships study

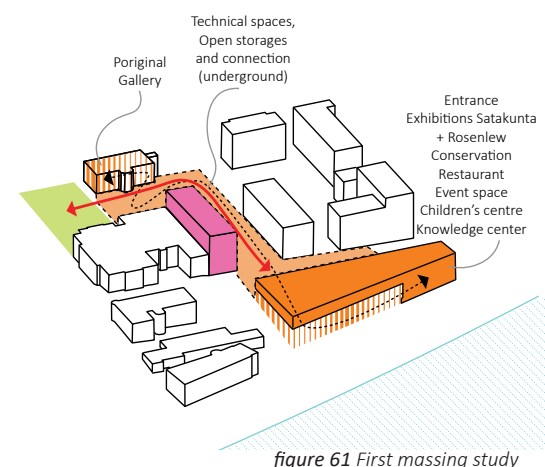


figure 61 First massing study

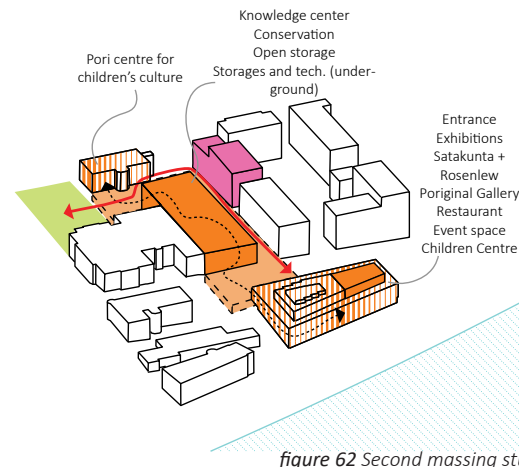


figure 62 Second massing study

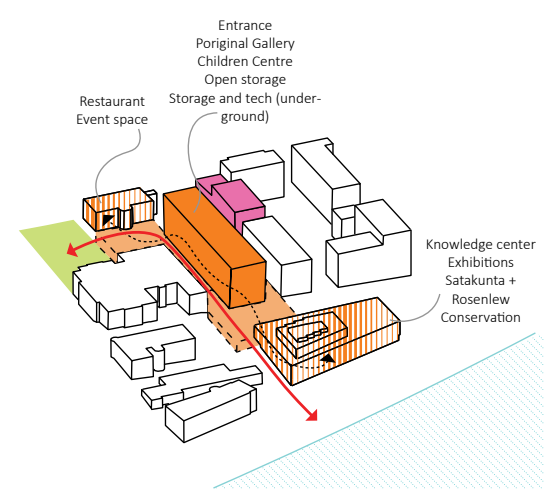


figure 63 Third massing study

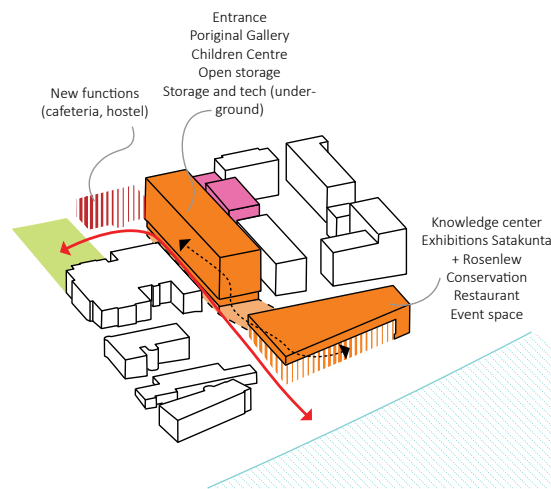


figure 64 Final iteration

The second step was to determine how a new mass could be integrated to this constrained area and how it could relate to the existing buildings (Otava hotel and the Satakunta Museum building). Different options were considered in a theoretical level with an initial question : how to make a connection between Otava hotel and Satakunta Museum? This idea would be elaborated with the results of the space program study in mind.

The first massing study (figure 61) focused the new functions on top and around the former Satakunta Museum, keeping it as the main building. The housing building was located in the middle. The Otava hotel building was used for some of the exhibitions, possibly the Poriginal gallery. This option was raising several questions concerning the storage amount and how it would have fitted on the tiny land around the Satakunta Museum building, its vertical extension being restricted. Another question was whether Otava hotel was suitable for exhibition space. What's more the space in between being used for housing didn't create a public connection between Otava hotel and Satakunta Museum building.

A second idea (figure 62) was to create a new extension mass on the empty stripe of land which would remain secondary compared to the main building. In this case the Satakunta Museum building would have hosted all the exhibition spaces, the restaurant, the event space and the entrance. The new mass would have hosted the storages and conservation spaces, and the Otava hotel would have been home to the Pori Centre for Children's culture activities. This option was not satisfying since the new mass would have lacked liveliness, the Pori Centre for Children's culture would have been far for the Satakunta Museum itself and the spaces available in the old hotel would have been tight and probably unadaptable. Changing the ground floor spaces of Satakunta Museum function's might have been challenging.

A third option (figure 63) was to keep the former Satakunta Museum building untouched retaining exhibition and conservation spaces. The new mass would have been the focus point hosting storages, the open storage, Pori Centre for Children's culture, Poriginal Gallery, an event space. The Otava hotel would have been used as restaurant. The different entities would be connected by and underground space. This third version seemed more satisfying, making the relation between Satakunta Museum building and Otava hotel more lively and changing the energy center toward the middle of the plot.

The final plan (figure 64) was an iteration of the third idea. In the end the restaurant and event space locations were changed and moved to the top of the Satakunta Museum building enabling views over Kokemäenjoki and hotelli Otava being a bit too small for the kitchen spaces. Instead Otava hotel was used as a cafeteria combined with a hostel and offices spaces, those functions suiting the building better. Technical spaces, workshops and conservation space were placed in a underground space stretching from one building to another. The Satakunta Museum building would be extended on its western side following its current morphology. This extension allows bigger spaces for the conservation and exhibition spaces and a new elevator. Finding a suitable plan organization for these theoretical spaces was the next step.

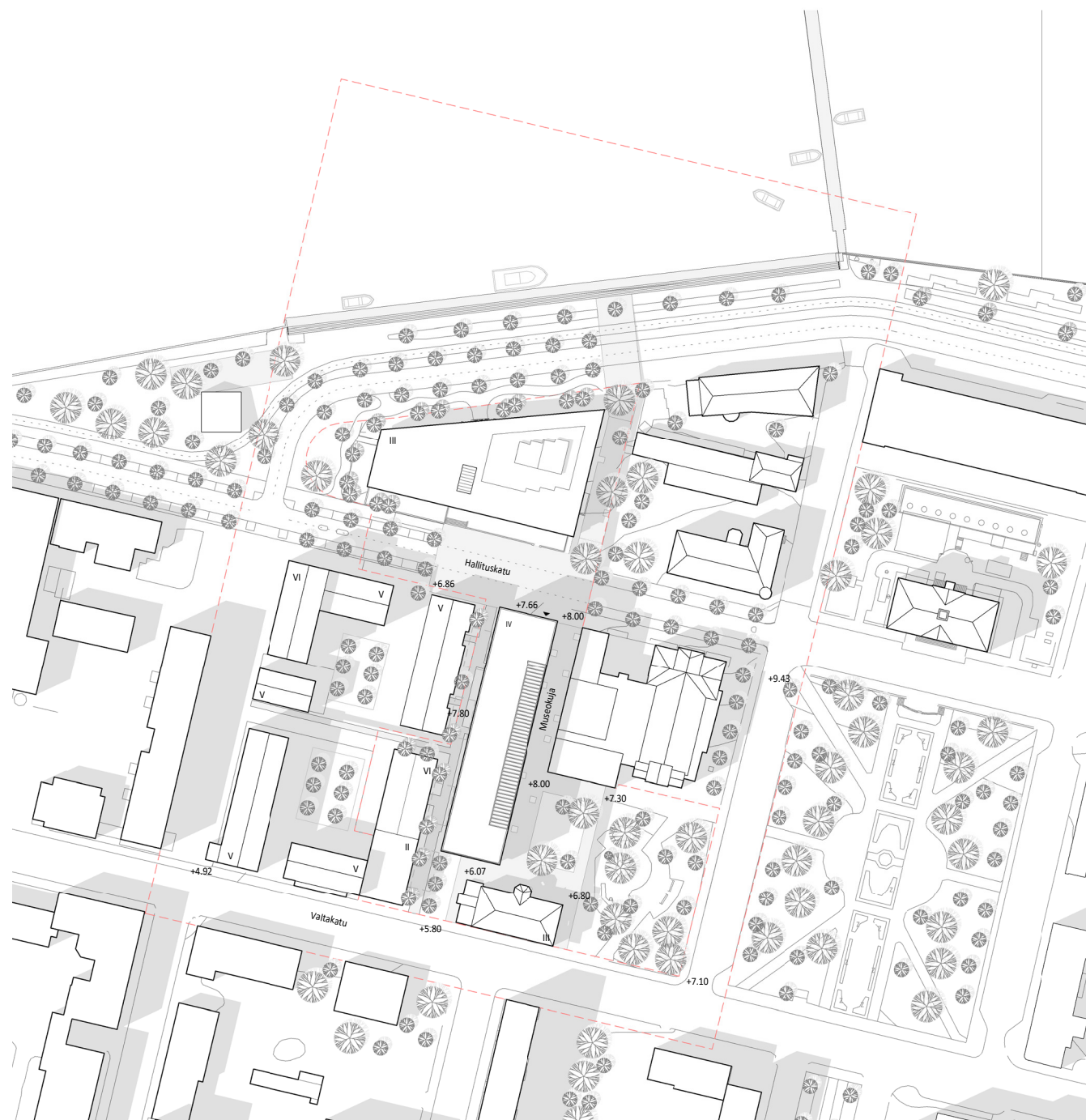


figure 65 Masterplan 1:2000

4.2. URBAN APPROACH

From the initial sketches two ideas emerged as main guidelines : to take advantage of the newly created “Museokuja” and create a public connection between Nortamonpuisto and Eteläranta that would emphasize the existing buildings while creating a more domestic character toward the housing building block, “Karhunkortteli”.

The new southern extension mass is then an in-between. It is part of the city and brings its liveliness. It also connects the different buildings entities of Porin Aarre together. Finally it protects the residential parts of the block.

This new mass introduced is long and narrow. On its western side an alley makes an interface with the housing buildings. The new housing building is continuing the existing lines and closing the block. Its southern extremity is lower, following the restrictions of the local city plan.

On the eastern side of the southern extension, a small street continues the museum alley therefore connecting straight Nortamonpuisto to Eteläranta. This axis links together Satakunta Museum building, the southern extension, the theater and Otava hotel. The theater wall becomes then an urban facade that could then be used for artwork enhancing the identity of the place.

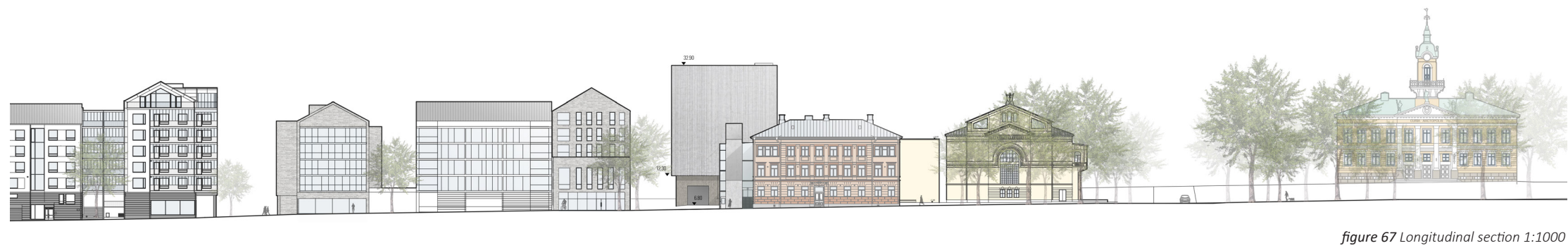
The southern extension creates a new urban space in the back of the Otava hotel. This small square is seen as being a dynamic spot where the Cafeteria terrace of Otava hotel can meet the activities going on in the gallery.

The part of Hallituskatu between the southern extension and the Satakunta Museum building is treated as a shared space so the traffic would be slower and make it easier for pedestrian movement. On this space the new entrance of Aarre faces the old entrance of the Satakunta Museum. This becomes the central access to the museum and cultural center.

The new masses develop their own form language in between the historical Kivi-pori and the new residential area, preserving the characteristics of the existing Satakunta Museum building, but adding a contemporary touch to the whole.

Satakunta Museum building has a new mass on its top and on its western side which follows its shape. The extension on the west side continues the buildings’ materiality, while the top mass would be glazed creating a visual connection with the shore landscape. The ground floor of the Satakunta Museum has been opened up and a new staircase and ramp introduced creating a better physical connection from the building to the river shore.

The southern extension is a big closed box standing on an open glazed ground floor, following the ideas developed in the existing building. This new building opens widely to the street level.



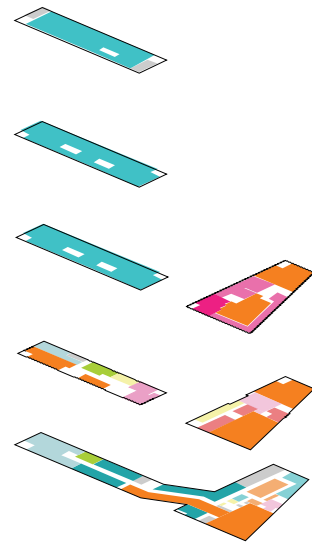


figure 68 functions

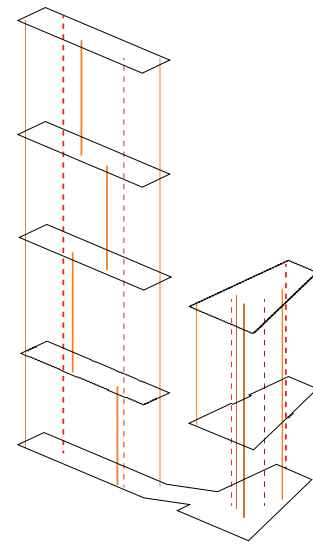


figure 69 connections

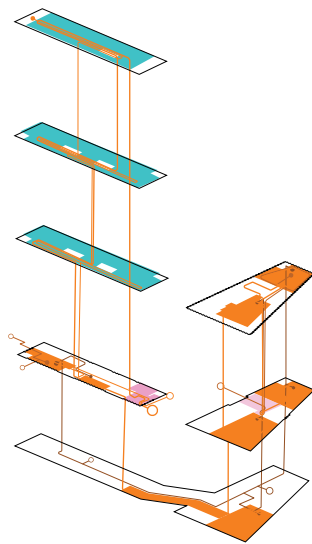


figure 70 Museums visitors routes

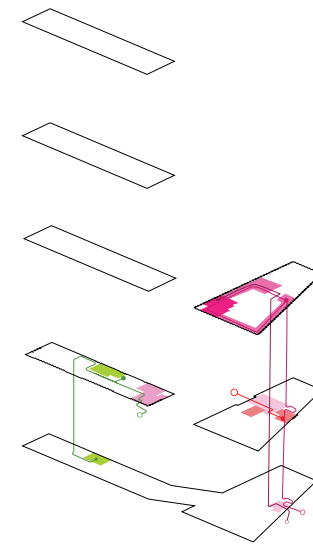


figure 71 Other visitors routes

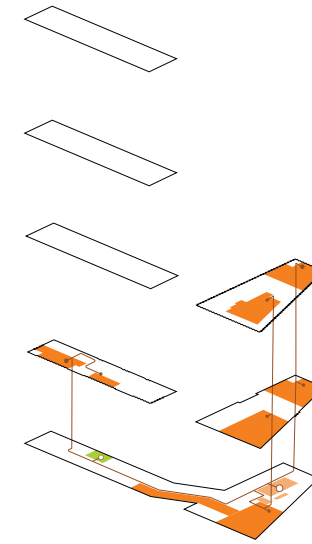


figure 72 Exhibitions logistics routes

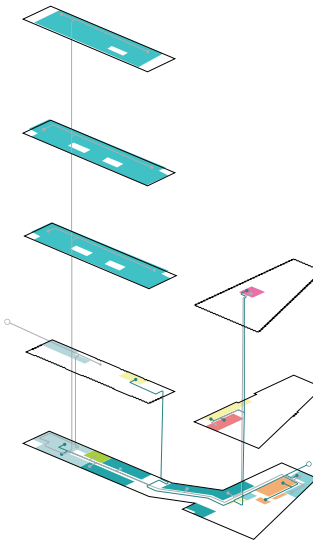


figure 73 Staff routes

4.3. GENERAL DESIGN

The general design allows different ways of experiencing for different audiences. The design combines also old and new which creates new relationships.

The space organization is thought with the current organization and structure of the Satakunta Museum building in mind. One intention was to keep some of the spaces in their initial purpose as mentioned in the brief. Satakunta Museum permanent exhibition spaces is kept untouched. The conservation space is kept in its initial location as well and new conservation space just addition to it. The former Museum entrance has regained its initial shape and function. Attention is paid to maintain the existing load bearing structure, specially the basement level which has been more substantially modified. New accesses from floor to floor have been created and two staircases and a lift have been added. An interpretation of the old structure is being made trough the restaurant location and organization.

Some spaces having some specific constrains like the Pori Centre for Children's culture, the open storage, the handling spaces and storages have been developed in the southern extension so they don't have to be limited by the Satakunta Museum building structure.

Creating a good connection between the southern extension and the Satakunta Museum building was a very important part of the task and it was made by continuing the basement Satakunta Museum permanent exhibition space into an underground space that connects straight to the new main entrance.

The cultural center is aiming at different uses and audiences, it is important to think how some spaces could be shared. For instance, different opening hours and uses of entrances is considered. The entrance from the Southern extension is channeling most of the visitors while the Satakunta Museum building entrances is secondary. The top floor extension allows the combination of restaurant space and event spaces. The storage spaces is thought as being accessible for visitors, therefore the museum experience can be more rich while allowing more objects to be preserved in good conditions.

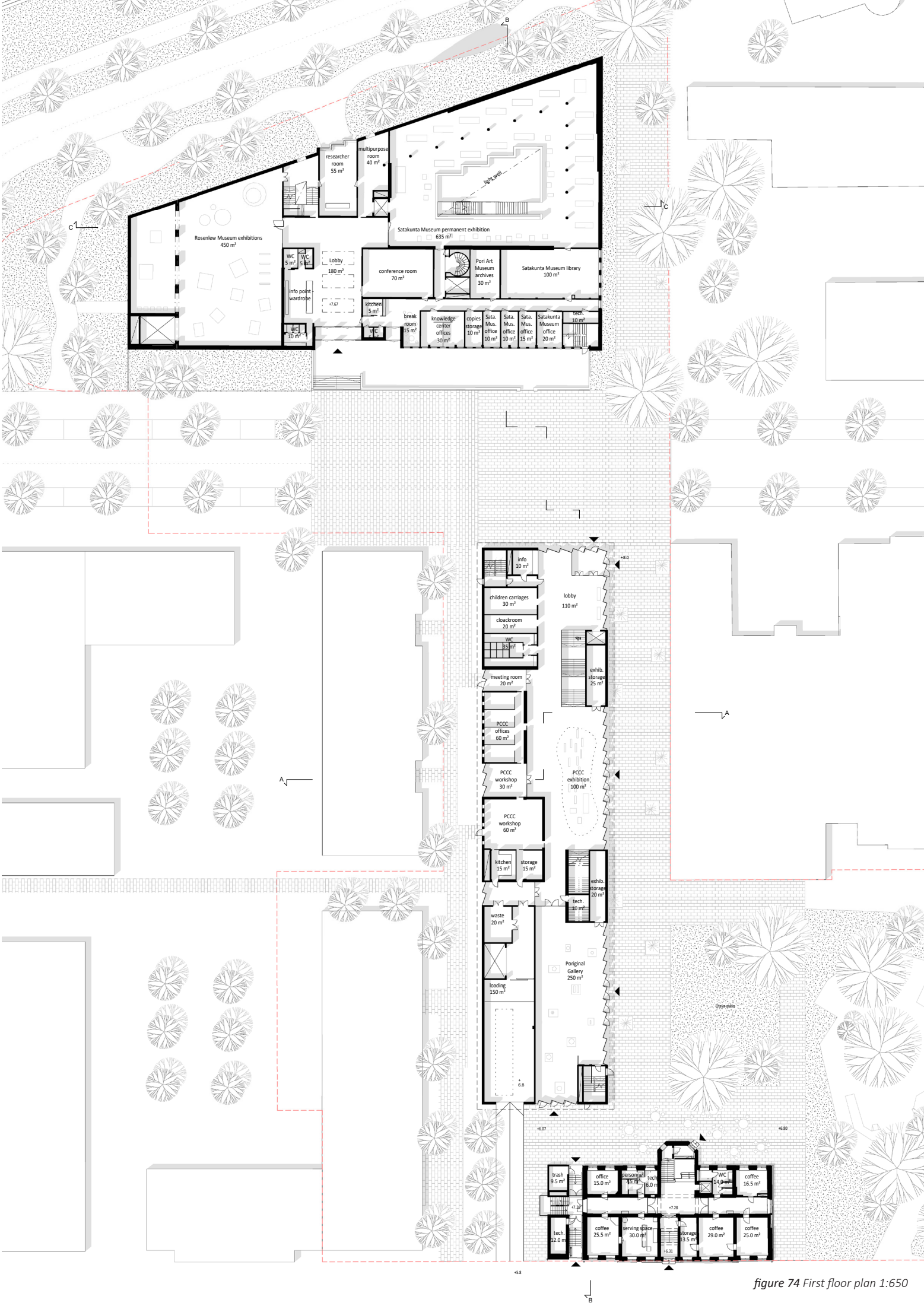


figure 74 First floor plan 1:650

The southern extension ground floor is though as fluid space were different functions are meeting one another. Some spaces requiring intimacy or protection are located in some enclosed spaces (storages, technical rooms and toilets). Other sensitive functions are located in semi-enclosed spaces with windows (offices spaces, workshops). The most public spaces like the entrance and exhibition spaces are located in between, only separated from the outside by a glass wall.

The new main entrance is on the corner of Hallituskatu and Museokuja. Next to it is located an info point and ticket sales. This entrance can also be used during evenings for the Pori Centre for Children's culture. This space leads directly to the Satakunta Museum exhibition spaces starting underground via the staircase or the elevator. This same staircase leads to the open storages up-stairs.

Pori Centre for Children's culture is directly connected to the main entrance and its facilities. The office spaces have their own meeting room. The two workshops can be used together or separately. Both have daylight and open to the more intimate street toward the housing block. The main space has been specially considered for the painting activities of the Pori Centre for Children's culture. The exhibition space of the Pori Centre for Children's culture is located in continuity with the entrance hall opening toward Museokuja creating a new interaction with the street and the passerby.

Original art gallery ends the space. It can be used independently and it can be open at different time than the rest of the building. It works in synergy with Otava hotel.

The groundfloor organisation of Satakunta Museum building aims to restore its original shape and function. The former Satakunta Museum entrance is still used as a secondary entrance where another info point is located mainly serving the information center. There it would also be possible to buy tickets for the Rosenlew Museum and Satakunta Museum and therefore preserve the "old Museum entrance" experience. This entrance is used mainly during the day and occasionally during the evening for instance in case of an event in the conference room.

The office spaces remain were they are with some small modifications. The archives and the library are located in the same place as nowadays. The researcher spaces are located in the former coffee place and the old meeting room is used as multipurpose room.

The Rosenlew museum is located in place of the former Satakunta Museum temporary exhibition space and on the new lateral extension. The space is easily accessible from Hallituskatu and can therefore be visited independently.

Otava hotel is transformed into a multipurpose building hosting a cafeteria on its ground floor, rentable rooms on its second floor and some hostel rooms on its third floor.

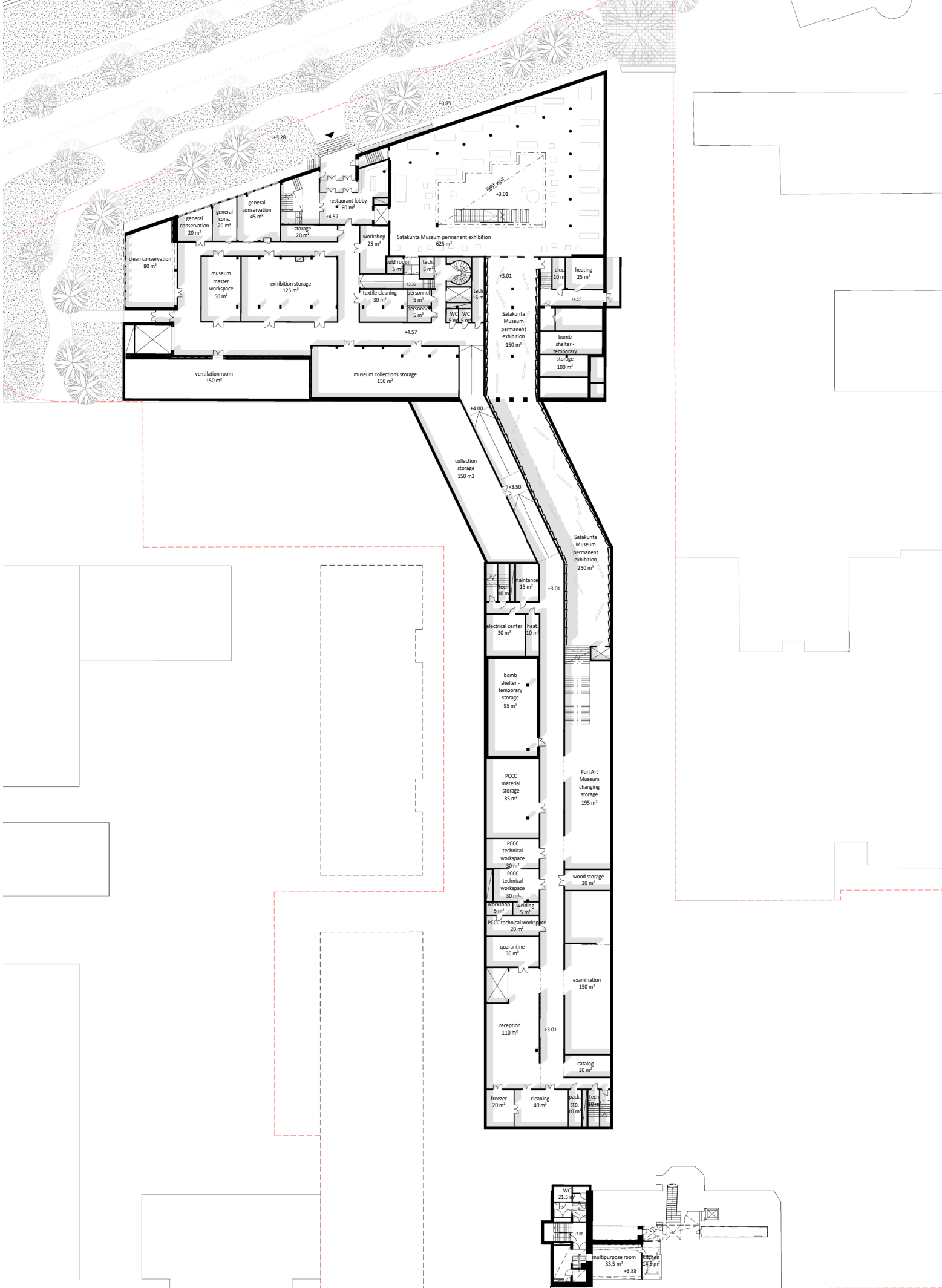


figure 75 Basement plan 1:650

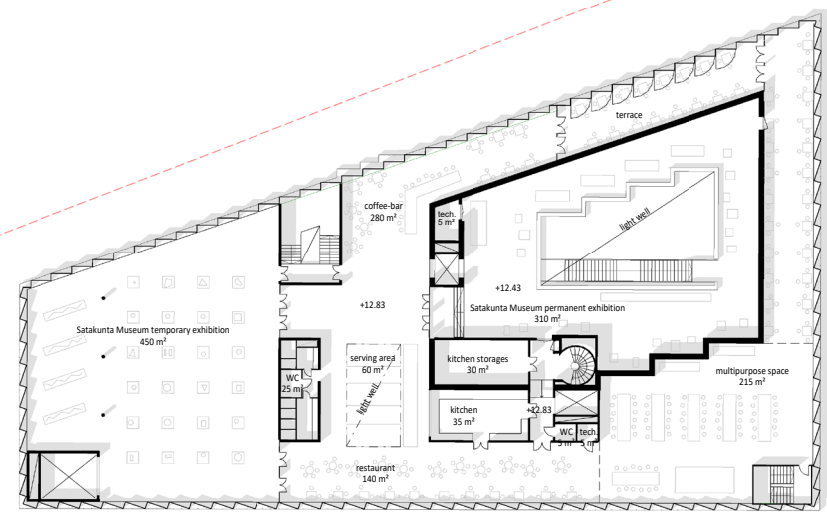
The basement connects the old building and the southern extension. This semi underground space is thought of a fluid continuity of spaces. The staircase from the new extension is continued to the former building creating a wide corridor that can be used as extension of the permanent exhibition. The floor level part of the corridor going trough the Satakunta Museum building former basement is lowered to match the permanent exhibition level. Parallel to it, is a gently sloping service corridor connecting the different technical and conservation spaces.

The Satakunta Museum building basement is remodeled and extended. The staff entrance is from the western side. The personnel spaces are located in the middle of the building near the old service staircase. A complementary elevator is added to better serve the restaurant on top. These spaces can be used by the different staff teams of the cultural center. The conservation spaces are located in the same place as originally and new spaces have been added in its lateral extension and provided with natural light. The exhibition building spaces are located in the middle and are easily accessible by the different museum’s staffs.

On the northern side the old delivery entrance has become a new entrance for the restaurant located on the top. This aims to better connect the Satakunta Museum building to Kokemäki river shore by enhancing physical access. A new staircase is pierced connecting to the top floor. This lobby can be used for bigger events (Pori jazz, for instance) and accommodate ticket sales and wardrobe.

Technical spaces in the southern extension are spread around a central corridor. The handling and sorting space is located in its lower end and straight connected to the delivery space and storages in the floors above. It is also well connected to the Satakunta Museum building basement via the corridor. Close to it can be found the examination and classification rooms. The temporary storage for Pori Art Museum is also easily accessible.

Technical spaces of the Pori Centre for Children’s culture are also easily accessible from above. They are composed of two big spaces used for noisy activities that can be joined together and a third space that can be used for different activities.



The top floor of the Satakunta Museum building is reorganized and extended. The top part is now part of the interior space. It is surrounded by a zig zag glass wall that repeats a pattern found in the old building.

The Satakunta Museum permanent exhibition is located in the same place. A new door is pierced and couple steps added on its western side leading to an intermediate space connecting to the bar, the restaurant and straight to the Satakunta Museum temporary exhibition space. Located on the western end of the building, the Satakunta Museum temporary exhibition space is also glazed and opens to the wider landscape. Its open plans allows different organisations and propose a different way of putting up an exhibition with more opening towards the exterior.

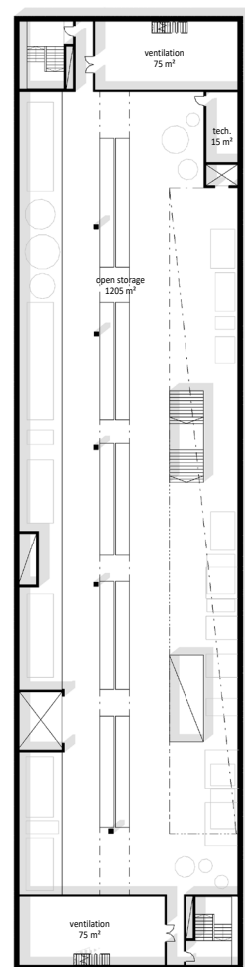
A wide restaurant and bar space is located around the former building top. It can be partly transformed into an event space or used for various purposes. The serving area is located on top of the entrance, a glass floor topped by a light shaft still bring light to the entrance space on first floor. A terrace embedded in the glass wall opens toward the Kokemäki river.

In the southern extension, the open storage is located in a big “box” of concrete and accessed via a network of staircases. On the top floor a large skylight provides light which penetrates the building via the staircases. The box has no other openings to the outside so the objects can be preserved from the light.

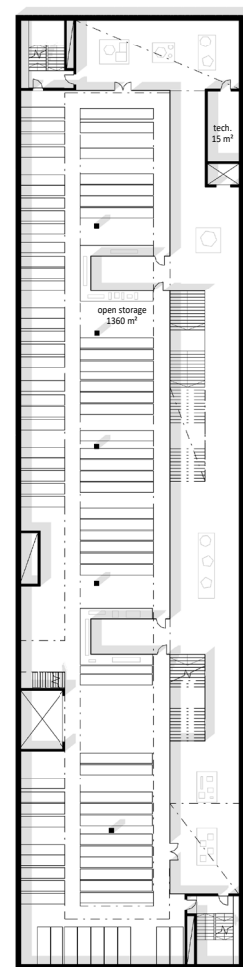
Most of the storage space is used as an open storage. Different presentation methods are created enabling a new kind of museum experience. The spaces are divided in two parts by a glass wall on the second and third floor. On one side the artifacts are located in glass boxes and the visitors can walk around freely. On the other side the objects are stored in various shelf systems depending on their size. Visitors can observe the different artifacts and experience the storage atmosphere and get to know the museum from another angle.

The second floor is 3 meters high and can accommodate small and fragile objects. Those can be displayed behind the snaking glass wall in diverse manners. The third floor is 6 meters high and can be used for more dense storage systems. A long glass wall allows the visitor to look inside. Two recessed niches display objects focusing on specific themes.

On the fourth floor, larger objects can be displayed and separated from the visitor by a light fence. This wide top space, brighter and more open than the others, offers a monumental sensation to the visitors and ends the visit of the open storage.



Fourth floor plan 1:650



Third floor plan 1:650

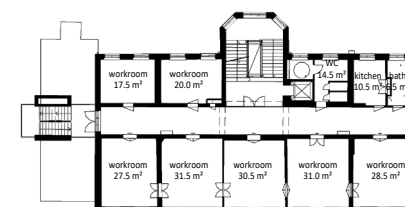
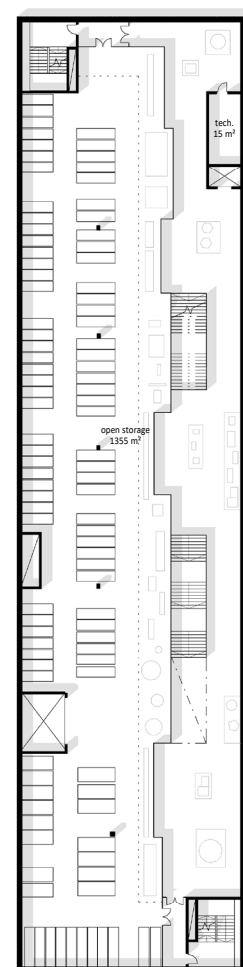


figure 76 Second floor plan 1:650

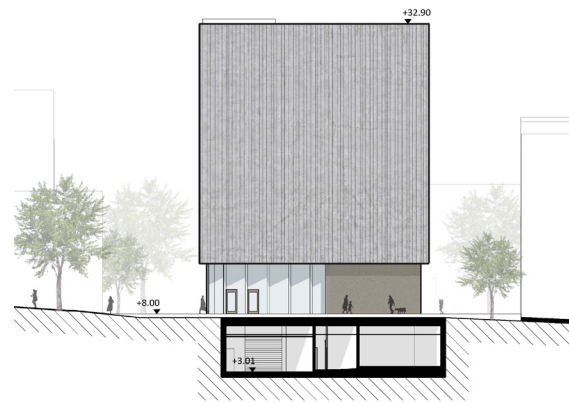


figure 77 Northern facade southern extension 1:650

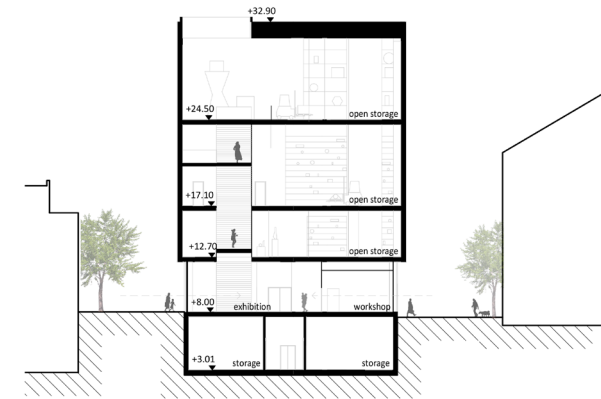


figure 78 Section AA 1:650

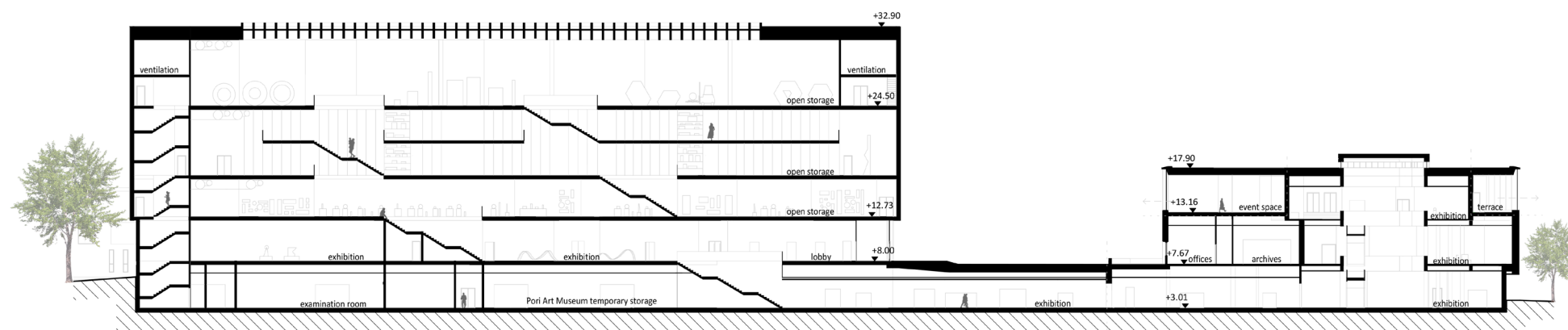


figure 79 Section BB 1:650

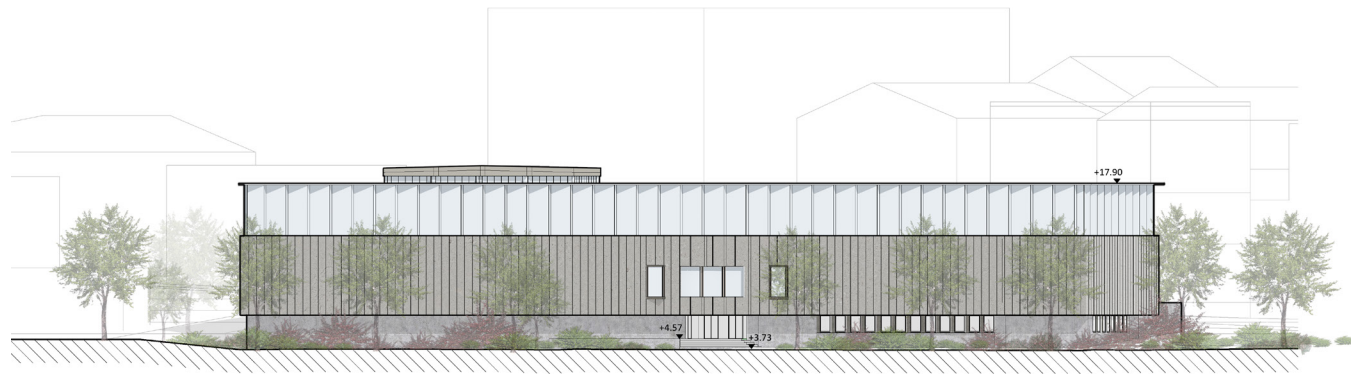


figure 80 Northern facade Satakunta Museum 1:650

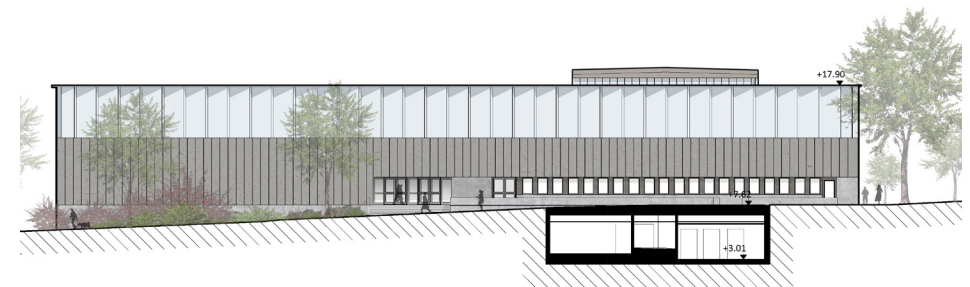


figure 81 Southern facade Satakunta Museum 1:650

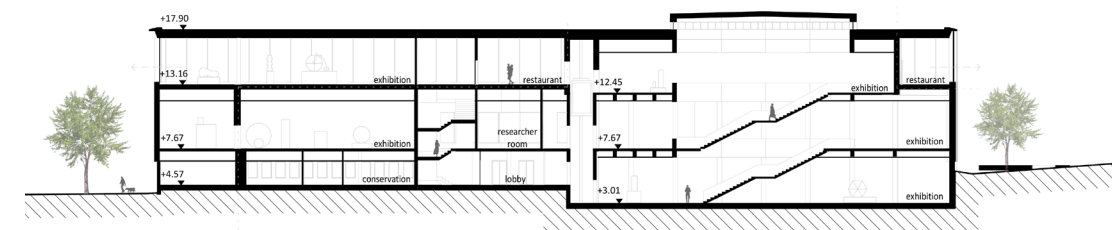


figure 82 Section CC 1:650



figure 83 View from new lobby

4.4. DETAILED DESIGN

The overall design materiality is continuing the materiality of the Satakunta Museum building. Three materials are particularly present; concrete, wood and glass.

The project aims to create relations with the old Satakunta Museum in its details. The zig zag pattern found in Satakunta Museum's main exhibition spaces is used in diverse ways in the new project. Glass walls of the new building ground-floor and the top floor extension are following this pattern. This allows a playful interaction with the outside space. This pattern is also found in the wooden wall panels of the new underground connection between Satakunta Museum building and the southern extension. It creates a warm atmosphere inviting the visitors to discover what is in the other part of the building.

The concrete facade of the southern extension is made of striped concrete, taking inspiration from the Satakunta Museum building . The recesses of the stripes have computer controlled led lighting, allowing the facade to be used as a display for artwork.

Light is an important feature of the design and the contrast between darkness and brightness is studied through different aspects. Ground-floor of the southern extension and top floor extension of the Satakunta Museum building are filled with natural daylight, changing the space atmosphere through the day. Some of the new exhibition spaces like Porigial Gallery and the Satakunta temporary exhibitions are also naturally lit but can be darkened with curtains if needed. Other exhibition spaces are dark, only display artifacts are diffusely lit, thus enhancing them. The top space of the open storage space is filled with zenithal light which gives it a strong and impressive character.

Using light and materials, the design aims to create memories of a special experience for the cultural center visitors. It also tries to bring art within the cityscape.



figure 84 View from open storage top floor



figure 85 View from basement new exhibition



figure 86 View from open storage second floor



figure 87 View from restaurant



figure 88 View from Museokuja



figure 89 View from Kokemäki river

A look backwards

The overall task was challenging and its complexity involved experimentation. Therefore, the design takes some freedom from the initial space program. The existing building has been transformed in some ways that were going beyond the initial recommendations and extra spaces have been added. The Satakunta Museum permanent exhibition has more space and the top floor extension a bar space has been added. What's more, Otava Hotel building is hosting a whole new range of spaces. The proposed design suggest some spaces reorganizations that would require further studies that haven't been dealt with in this thesis.

This design is an attempt to give a urban, functional and material solution for a cultural center that benefit to the city life.

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